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No. 1207.

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For the convenience of Subscribers residing in remote places, the weekly numbers are released in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25s. or 11. 2s. the year. To other Countries, the postage is additional.

CHEMICAL AND AGRICULTURAL SCHOOL, KENNINGTON-LANE, LONDON.—The SCIENTIFIC DEPARTMENT under the Direction of J. C. YESSIE, F.C.S. F.G.S., one of the Principals. Instructions are given in all those branches of Chemistry which relate to the Cultivation of the Soil, and the making of ARTIFICIAL MANURES. Mineral analysis taught in all its branches. Analyses performed as usual, on moderate terms.

ROYAL AGRICULTURAL COLLEGE, CIRENCESTER.—The Council of the Royal Agricultural College, at Cirencester, propose, after the ensuing Christmas Vacation, to receive within the walls of the College Students who, at the date of their admission, do not exceed sixteen years of age, though they will not necessarily be removed on reaching that age. Students between the ages of sixteen and twenty may be received in a commodious Boarding House, in Cirencester, under the superintendence of a resident Professor or Master. Out-Students above the age of twenty will be admitted on the same footing as heretofore.

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For a separate sleeping apartment, if it be required, an additional 10 "
For a share in a private study, of which there are but a limited number 5 "
Pupils in the Boarding House 10 "
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Excepting in the case of Out-Students, these terms will include everything but medical attendance, books and writing materials. The Religious instruction and moral discipline of the whole of the Students will be most carefully attended to, as the groundwork of all education. The Lectures in Chemistry—the Veterinary Art—Geology—Botany and Zoology, hitherto so ably presided over and conducted, will be continued, for the especial benefit of the elder Students.

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It will be seen from the above that the Royal Agricultural College offers decided advantages to those who wish to qualify their Sons either for the pursuit of Agriculture as a Profession, or for becoming Land Agents or Stewards; also to persons of any age, who, intending to emigrate, desire to obtain some knowledge of Agriculture before leaving England; while, moreover, no slight inducements are held out to all Parents who are desirous of procuring for their Sons such an Education as will qualify them for any calling or profession, at as moderate a cost as is compatible with the advantages offered, and with the liberal scale on which the comforts of the Students will be attended to and promoted in every particular.

For further information, &c. application may be made to the Principal, The Rev. JOHN SAYER HAYGARTH, Nov. 20, 1850. Redmarston, Cirencester.

MINERALOGY APPLIED TO THE ARTS.—AT THE LONDON INSTITUTION, Finsbury-circus, on THURSDAY, December 18, 1850, and January 2, 1851, Mr. E. W. Baxley, Jun. F.R.S. Association of the Institution of Mining Engineers, will deliver, in continuation of his COURSE on the MINERALOGY OF ENGINEERING AND THE ARTS, TWO LECTURES ON METALLURGICAL VEINS AND DEPOSITS, WITH PARTICULAR REFERENCE TO THE GOLD-TRACTS OF SIBERIA AND CALIFORNIA.

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION, Edwards-street, Portman-square.—ON MONDAY EVENING NEXT, December 16th, Mr. YARDENHOFF'S READING OF JULIUS CÆSAR. Commence at Eight o'clock. Members free, with the privilege of introducing a Lady. Tickets of admission to Non-members, 5s. each.

Subscription to the Institution Two Guineas per annum, payable half or half-yearly in advance. LADIES to the LIBRARY and LECTURES, 21s. per annum, or 10s. 6d. half-yearly. Members have the use of spacious and well-supplied Reading Rooms, the extensive Library for circulation, as well as free admission to the Galleries for the Study of Drawing and Music (Vocal), and the Latin, Italian, German, and French Languages.

* On MONDAY, December 16th, the First of Two Lectures on the MUSIC OF MUSICAL INSTRUMENTS OF THE REBREV, by W. H. GRATTAN, Esq. ROBERT WEIR, Secretary.

EDUCATION AT FRANKFORT-ON-THHE-MAIN (Germany), for YOUNG GENTLEMEN.—J. A. HENZ, Esq., 8, Moorgate-street, London, will furnish Prospectus of this Establishment, and name families of the highest respectability, the education of whose sons has been completed or is now progressing at the Institution.

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ST. MARTIN'S HALL.—MONTHLY CONCERTS OF ANCIENT AND MODERN MUSIC.

UNDER THE DIRECTION OF MR. JOHN HULLAH. The Second Concert will take place on the Evening of WEDNESDAY, December 18, when will be performed the Sacred Oration, MESSIAH, for the first time for many years, from the score of Handel. Principal Vocal Performers—Miss Birch, Miss Kearns, Miss Williams, Mr. Lockey, Mr. H. Phillips. The Chorus will consist of the Members of Mr. Hullah's First Upper School, and the Orchestra will be complete in every department. Principal First Violin, Mr. Biagrove; Organist, Mr. Hopkinson.

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PICTURE CLEANING AND RESTORATION.—Mr. WM. ANTHONY begs to acquaint the Nobility and Gentry that he has REMOVED to No. 1, DUE-STREET, ST. JAMES'S, where Pictures from the Medieval Schools of Art to those of the present time may be seen in process of restoration, from 11 till 4. Next to him who produces a great work, he who preserves one does honour to art and his country.

THE PEACE SOCIETY.—COURSE OF LECTURES.—THE FOURTH and LAST of the above COURSE of LECTURES will be delivered as COMPANION to 'PEACE,' on THURSDAY EVENING, Dec. 17, 1850, by the Rev. Dr. MASSIE. SUBJECT: War opposed to the Principles and Spirit of Christianity. To commence at Eight o'clock precisely.—Admission Free.

TO STATIONERS, PRINTERS, BOOKSELLERS and LIBRARIANS.—To be immediately disposed of in the most rising Commercial Town in the North of England, A FIRST-CLASS BUSINESS, consisting of an extensive new Printing Office, a well selected Stock of Stationery and Books, and a large Circulating Library. The Business is principally Commercial, combined with a large connexion among the Gentry and Clergymen of the Town and Neighbourhood.—About £5000 required for Stock and Goodwill.—The most satisfactory reasons can be given for the present Proprietor leaving.—Address, A. B., care of Messrs. Williams, Cooper, Bogle & Co., 85, West Smithfield, London.

THE EDINBURGH REVIEW, No. CLXXXIX.—ADVERTISEMENTS intended for insertion are requested to be forwarded to the Publishers before Saturday, the 18th, and Bills not later than Tuesday, the 21st instant. London: Longman, Brown & Co., Paternoster-row.

THE QUARTERLY REVIEW, No. CLXXV.—ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 3rd instant. John Murray, Albemarle-street.

THE WESTMINSTER AND FOREIGN QUARTERLY REVIEW, No. 107 and No. 92, for January, 1851.—ADVERTISEMENTS for the forthcoming Number should be forwarded immediately. G. Luxford, 3, Whitefriars-street, Fleet-street.

TO ADVERTISERS.—OF THE ART-JOURNAL for January Twenty Thousand will be printed. Advertisers, to secure insertion in that Number, must send their Advertisements to Mr. C. G. Clark, Manager of the Advertising Department, 40, Pall Mall, on or before the 16th instant.

FIRST-CLASS ADVERTISEMENTS in Mr. DODD'S PEEAGE, &c. for 1851.—The few pages remaining open to advertisers can only be secured by immediate application to the agent, C. Mitchell, Red Lion-court, Fleet-street. The peculiar nature of the work makes its advertising columns chiefly useful to those who seek to advance the wealthy and upper classes. Its vast circulation insures a large and beneficial publicity.

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MR. J. C. STEVENS will **SELL by AUCTION** at his Great Room, 38, King-street, Covent-garden, on **THURSDAY**, December 10, at 12 for 1 o'clock, a Pair of **Lanterns** with **Comic Views**; several **Magic Lanterns** of various powers, with **Comic Views**; several **Cameras**, **Electro-Magnetic Apparatus**, **Microscopes**, **Electric Clocks**, **Electric Machines** and **Apparatus**, **Stent** by **James Watt**, **Electric Drawing Instruments**, **Opera Glasses**, **Bird and Animal Skin Cabinets**, **Reptiles**, &c. from the **Coast of Malabar**, small **Collection of Shells**, **Minerals and Fossils**, **Coin Cabinets**, **Coins**, **Bronzes**, **Roman Pottery**, **Egyptian** and other **Antiquities**, **Prints**, **Drawings**, **Pictures**, **Music**, **Box**, **Square Pianoforte**, and **Miscellaneous**.

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Lodge's Bibliography Manual, 1 vol.—Buckland's Geology
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LONDON, SATURDAY, DECEMBER 14, 1850.

REVIEWS

The Navy: its Past and Present State; in a Series of Letters. By Rear-Admiral Sir Charles Napier. Edited by Major-General Sir Wm. Napier. Darling.

Sir Charles Napier is pretty well known among that large and miscellaneous class of persons who are indebted for no small part of their excitement and instruction to the *Times* newspaper, as one of the most slashing critics of the day;—as a kind of Red Rover let loose upon the realms of literature, and so little under the control of ordinary restraints, that in his diligent search after booty he has quite as much enjoyment in flaying alive a friend as an enemy. Sir Charles never writes without producing an effect. Even when he is most unreasonable, it is impossible not to admit that he is probably sincere. He has generally something to say either in praise of himself or in ridicule of others. He is a sailor, and therefore frank,—an admiral, and therefore imperious,—an ornament of his profession, and therefore even in his eccentricities likely to be listened to. Add, that he is as disputatious as old Samuel Johnson,—as great a master of vernacular English as Jonathan Swift,—and frequently as vivacious as "Peter Plymley;" and there will be no difficulty in understanding why the volume before us, in spite of offences against propriety and probability sufficient to extinguish any other writer, will be read and re-read at this dull season of the year. It is a volume containing much that is fabulous,—but in every page some show of truth, some sly touch of satire, some fierce invective, or some burst of patriotism which deserves either attention or applause.

Sir Charles Napier does not write altogether for mere writing's sake. He writes to reform the Navy. Peace does not permit him to carry his men and his ships on a roving expedition against the enemies of his country, and to find in daring feats of maritime warfare employment for his restless spirit—so he seeks at home for objects of attack not to be found abroad. He says that his profession wants reforming. That is his text,—and it is a sound one. Our present fleet, compared with the squadrons of gallant old Benbow—compared with the navy of Rodney's time—that of Howe's—or even the comparatively effective service left by that firm administrator and excellent Englishman, Lord St. Vincent—is no doubt immensely improved. We have better ships, and a more perfect discipline. All this may be readily conceded:—but this is not the whole question. The navy is still the most expensive part of our establishments for defence. It is exposed to great rivalry on the part of France and America. The invention of steam has entirely revolutionized the functions to be performed by a fleet; and it has become more incumbent on us than ever, on grounds alike of economy and of defence, that our ships should be more perfect and our system of central administration more efficient than those of any other country. This is the field occupied by Sir Charles Napier. He has employed all the resources of his experience and ingenuity in raising every possible description of question, large and small, probable and impossible, reasonable and ridiculous, with reference to these extensive branches of inquiry; and his letters contain the pungent conclusions at which he has arrived from time to time,—straightway discharged with the full strength of his artillery into the sides of some unlucky correspondent or antagonist. Sir Charles Napier says—and says truly—that our dockyards are excessively

expensive,—and that as a commercial speculation the outlay involved in our system of ship-building for the Royal Navy must have led to utter bankruptcy over and over again. He insists—and with almost equal truth—that the annual estimates for the Navy are swelled into their present prodigious amount mainly by the expense of correcting errors which a little more care and skill would have prevented us from ever committing; and finally, he leaves no effort untried to convince his readers by arguments, facts, comparisons, lampoons, personalities, witticisms, and fable, that at the root of everything that is vicious and absurd in the present condition of the Navy is the plan of placing a civilian—"who knows nothing and can know nothing, and who always requires a professional person at his elbow to tell him the difference between a frigate and a sloop"—at the head of a branch of the public service essentially technical and intricate.

We should not like to adopt as real a tenth part of the grievances on which Sir Charles Napier expends some of the choicest passages of this long correspondence; nor are we to be convinced that even were Sir Charles Napier himself made First Lord to-morrow he could render the public dockyards as efficient and economical as private establishments. It is, we fear, inevitable that all public departments must be costly and imperfect; and it is also inevitable that they can be reformed and modernized only by the application of extreme pressure from some quarter. Sir Charles Napier has applied this pressure to a great extent,—and hence the value of his book. It is no anonymous attack,—but all fair fighting; and, if now and then the fanaticism of the innovator overrides the discretion of the admiral and the courtesy of the gentleman, we must bear in mind that in this instance the offender can plead with considerable justice that he has from the first been too fond of the right to pursue the expedient.

It is quite beside our province to enter into any elaborate examination of Sir Charles Napier's case. We content ourselves with the expression of a belief that he is in the main right; and that before many years are over the whole, or nearly the whole, of his reforms will be adopted. He offers to give us a really efficient navy for the money we at present expend on a most defective fleet. Though we cannot approve of the Admiral's temper, nor think his manner the one likely to be most serviceable to a good cause,—we yet must not lay aside his book without attempting to give our readers some idea of the vivacious descriptions, hard hits, and amusing pugnacity with which it is filled.

Here is the first paragraph of a letter, dated Merchiston, 29th of July, 1849, addressed to Lord John Russell; and if we could suppose the Premier to read all that is written to him by his unauthorized correspondents, and to lay his hand suddenly upon the following letter, it would not be difficult to imagine the effect of so much abruptness on such a personage after the oily effusions which are generally laid before a great dispenser of patronage.—

"I dare say you think it great presumption in so humble an individual as myself addressing Her Majesty's Prime Minister, but I can assure your Lordship I am actuated by no other feeling than the public good. I have tried all other means of correcting the evils that are now evident to everybody in vain, and I now fall back on your Lordship as the last resort."

This opens the case:—and the writer then proceeds to extinguish his antagonists in detail.—

"The whole mischief proceeds from the constitution of the Board of Admiralty. What Sir George

Cockburn, Sir George Clerk, and I believe Sir Byam Martin, foretold, has come to pass. There is no responsibility whatever; for the responsibility of six gentlemen, composing the Board of Admiralty, is not worth a straw. May I ask your Lordship, who is responsible for the millions of money thrown away in building an inefficient steam navy?—who is responsible for the iron steam fleet, that the Admiralty do not know what to do with? It was only the other day that, raising a tank, and the dunnage under it, in one of those precious vessels, they found a hole in her bottom, through which the water passed, and a fish with it, on which, if I am not mistaken, one of their Lordships breakfasted. Who is responsible for, I believe, four pair of large engines, that they do not know what to do with, and pay annually for taking care of? Who is responsible for all the bad ships that have been built and broken up in the last fifty years? How comes it, that the best two-decked ships we have, are copies from the French? Who is responsible for all the cutting and carving of ships' bows and sterns, for turning four line-of-battle ships, and as many frigates, into screws, before trying one, three of which, after three or four years' bungling, and an enormous expense, are now ready; the rest were suspended by the present Board, though 'Beta,' who writes in one of the morning papers, and whom I shall reply to by-and-by, regrets they were not all brought forward. If I am not mistaken, he will turn out to be one who had a considerable hand in these ships, and in the construction of the iron fleet. Who is responsible for allowing so many ships to be built after the plan of the late Surveyor, which is now abandoned? Either his plan is good or bad. If bad, why were so many ships built after it? If good, why is it discontinued? Why were the ships laid down by the late Surveyor, and not too far advanced, pulled to pieces, to be built after another plan? Who is responsible for carrying on the construction of some of these ships (ordered to be stopped) till too late to alter them? Absolutely nobody; the greater part of the individuals composing the different Boards are dispersed, some dead, some out of political life, few left of so great a multitude. Had the First Lord of the Admiralty been a naval officer, the country would have fixed the responsibility on him,—he could not escape; but it would be unjust to throw the blame on a civilian, who does not know whether a butcher's tray, or a washing-tub, is the best form for a man-of-war."

This is pretty well, and tolerably plain; but it is only by way of general introduction. Sir Charles Napier takes breath in a few quiet sentences,—and then appears again in costume as follows.—

"Let us examine how things are carried on now in the Surveyor's department. He has six masters, each of whom he is obliged to consult individually. If it is about repairing or fitting out a ship, he goes to the first sea-lord; if about building, Lord John Hay; if about the guns, to Captain Berkeley; if about the packets to Mr. Cowper; if about the dockyards generally, to the First Lord and the Secretary; if about stores, to Captain Milne. More than half his time is occupied in running about from the Admiralty at Somerset House to the Admiralty at Whitehall. If he wants to see the First Lord, he may be at a Cabinet Council, if any of the other Lords, or the Secretary (during the sitting of Parliament), they may be in committee; and all this day is lost. Should the Admiralty require a plan or an estimate—which, by the by, they do now for every trifle—they write to Somerset House, who again write to a dock-yard; the dock-yard sends the plan to Somerset House, who put something on the cover of the letter and send it to the Admiralty; they put a scratch upon it and send it back; it gets another scratch, and returns to the Admiralty. Somerset House is then ordered to write a letter; it comes back to the Admiralty to be signed, and is then finally despatched. Should there be any mistake it is returned, and performs the same number of voyages over again. I believe this system runs through all the departments, and if I am not mistaken, the various scratchings on the letter are much oftener made by the clerks than by their Lordships. Now, my Lord, consider all these delays—consider the number of clerks who must be employed to carry on

this correspondence; and, after all, who is responsible? Absolutely nobody!"

The volume before us very properly contains several of the letters which have been written in reply to Sir Charles Napier as well as the letters in which he has embodied his own views. But the man is a perfect Bedouin; for no sooner does some valiant amateur or placeman emerge from the crowd to say a word or two in depreciation of the Admiral's displeasure, than the next post brings from Merchistoun a terrible rejoinder. In June 1849, as many of our readers will remember, a letter appeared in the *Times*, dated Welbeck, and signed "Scott Portland." This letter was directed against some recent escapade by Sir Charles. Within the shortest possible period a reply was duly forthcoming; but it seems that Sir Charles Napier's knowledge is so exclusively professional, that he has a very imperfect acquaintance with the names of men of rank. Scott Portland was read at Merchistoun to imply some obscure civilian who was to be treated as plain "Mister,"—and the answer began accordingly.—

"I do not know who Mr. Scott Portland is; but he knows so little about his subject that his letter is hardly worth answering."

This was tolerably well for a beginning. The conclusion, however, was scarcely less pungent.—

"I am much pleased at the high respect Mr. Scott Portland has for my cousin, Sir Charles Napier, the General, and much distressed at his want of respect for the Admiral; but I take leave to observe, that has nothing to do either with the construction of steam-vessels or the defence of the country; and I think, had he left out the latter part of his letter it would have been more creditable to himself, and given him more weight with the public."

A lecture from Sir Charles Napier on a topic like this is amusing to the extent of being comic.—In due time the Duke replied, but with eminent temper and courtesy; and Sir Charles Napier found out that "Mr. Scott Portland" was a fabulous creation of his own. The discovery, however, did not make much difference to the disputant.—

"So it appears that Mr. Scott Portland turns out to be no less a personage than his Grace of Portland! I never could have thought that a Duke would have condescended to make a gratuitous attack on a half-pay admiral whom he never saw; he did,—and he got his answer. Now, for his second letter."

And then the second letter underwent the kind of manipulation already bestowed on the first.

We can afford room for another extract only. It is the final paragraph of one of the most important letters which we find in the collection; and amidst all the coarseness and rudenesses of which Sir Charles Napier is guilty, it must be gratifying to his friends to be able to point out passages like the following in which but few departures from decorum occur to lessen the effect of dignified remonstrance. Addressing Lord John Russell, the Admiral says:—

"I now take leave of your Lordship, with a recommendation that you should alter the constitution of the Board of Admiralty. How, my Lord, is it possible that the affairs of the Navy can be well conducted by four naval officers, with a civilian at their head who knows nothing, and a civilian at their tail who knows less than nothing, all working in different rooms, and not knowing what each other are about? Depend upon it, if you do not, the country will take it out of your hands. The Navy is a favourite profession, and no one wishes to see its efficiency impaired; but no one will countenance the extravagant manner in which it is conducted. I have been blamed for writing and publishing my letters. My answer has invariably been that I have tried all other ways in vain; little or no attention is paid to the suggestions of officers; and as a proof of it, I shall observe that I have attended the fitting of the Sidon, in which ship it is natural that I should take an in-

terest; and on seeing things done to her which I disapproved of, and which I represented to the Admiralty, they did not even condescend to give a reply, till I came to town and mentioned it, and then it was too late. I have no view, my Lord, in writing to you, but to correct the evils that weigh down upon the Navy and the country. Your Lordship must be quite aware that my observations cannot be agreeable to men in office, and will most probably bring down on me their wrath; but I have too high an opinion of your Lordship's good sense and love for your country, to suppose for a moment that an officer telling your Lordship the wholesome truth will displease you."

The book before us has been edited by the historian of the Peninsular War:—but we cannot compliment him on the manner in which he has performed his very superficial duties. We confess, we do not see the necessity for an editor at all in such a case. The Admiral was quite competent to collect what the Admiral had written; and if any opponent of the Napiers had encumbered the title-page of his pamphlet with two names where one was sufficient, he would not have escaped reproof. General William Napier's appearance in the present instance is quite uncalled for; or if he could not deny himself the pleasure of doing something towards such a book on such a subject, he should have taken care to preserve a strict conformity between his services and his claims. We find no traces of editorship in the present volume. Many of the most important letters are printed without dates. There is neither index nor table of contents. We can discover no editorial notes and no editorial arrangement; and, with the exception of an incoherent paragraph or two at the commencement which have no reference whatever to the contents of the volume to which they are called the "preface," we must say that we are perfectly unable to perceive in what shape or degree the present compilation has been edited by Sir William Napier. Sir Charles Napier should know better than to send into the world in so inefficient a form, and in a manner not quite free from false pretences, a book crammed as full as a bombshell of combustible materials, and intended to inflict on so many persons—Prime Ministers and First Lords of the Admiralty in particular—some grievous harm.—We must say again, however, that not even the dogmatism of an incessant fault-finder nor the slovenliness of an amateur editor will prevent this book from obtaining a wide and useful popularity. Truth will bear a great deal of ill treatment; and Sir Charles Napier's 'Letters on the Navy' certainly exemplify that maxim in the truths which they establish in spite of their abuse of truth.

Olive: a Novel. By the Author of 'The Ogilvies.' 3 vols. Chapman & Hall.

There can be small question, we think, that 'Olive' as a story is in many respects an advance on 'The Ogilvies.' The author—who is understood to be a young Lady—has power, pathos, and poetical taste; which exercise appears to have strengthened. She may therefore be justifiably looked to as a novelist from whom future works of a yet higher class may be expected. That 'Olive' fails—and only just fails—of being a very fine novel, may possibly be ascribed to the over-eagerness of its writer to fill her tale with moving scenes and emotions. Thus, we think that she has lavished too many sorrows on her heroine, in addition to the great original trial of Olive's personal deformity:—which latter calamity deprives her for years (can such a thing have been?) of a mother's love, and exposes her to the brutal taunting of a drunken father. Not long after the widowed Mrs. Rothesay comes to learn the value of her daughter,

she herself is smitten with blindness. The companion to whom Olive would fain have clung almost turns and rends her in the irascibility of misery caused by a disclosure which Olive had affectionately striven to avert. The lover to whom she at last allows herself to become attached is kept aloof from her by misunderstandings more tantalizing than natural. While holding the measuring reed and the scales, we must further point out to our authoress that the position in the Church and the after-conversion of Harold Gwynne, the infidel clergyman, seem to us unnatural. If the philosophy and wisdom of the author of 'Tremaine,' elaborated throughout an entire third volume, failed to make clear to us how the Man of Refinement—a mere dilettante sceptic—was convinced, a few earnest ejaculations and eagerly penned pages can hardly be expected to accomplish the feat:—in a case, too, where the parties are so much more unequally matched and when the recusant man is hedged round with such a double bribe of disqualifications as is here represented.

The above mistakes and inconsistencies, however, are precisely those which experience and reflection, commerce with life, and the study of Art may be expected to amend. Our authoress is already strong in gifts which no meditation can find nor mechanical practice impart. In proof of this we need extract only one scene,—which will explain itself. Mrs. Rothesay is ill, and a physician is summoned.—

"When, at last, she heard the ringing of hoofs, and saw the physician's horse at the gate, she could not stay to speak with him, but fled out of the room in a passion of tears. She composed herself in time to meet him when he came down stairs. She was glad that he was a stranger, so that she had to be restrained, and to ask him, in a calm, every-day voice, 'What he thought of her mother?'—'You are Miss Rothesay, I believe,' he answered, indirectly. 'I am.'—'Is there no one to aid you in nursing your mother—are you here quite alone?'—'Quite alone.' These dull echoing answers, were freezing slowly at her heart.—'Dr. Witherington took her hand; kindly too. 'My dear Miss Rothesay, I would not deceive—I never do. If you have any relatives or friends to send for, any business to arrange.'—'Ah—I see, I know! Do not say any more!' She closed her eyes faintly, and leaned against the wall. Had she loved her mother with a love less intense, less self-devoted, less utterly absorbing in its passion, at that moment she would have gone mad, or died.—There was one little low sigh; and then upon her great height of woe she rose—rose to a superhuman calm.—'You mean to tell me, then, that there is no hope?' He looked on the ground and said nothing.—'And how long—how long?'—'It may be six hours, it may be twelve; I fear it cannot be more than twelve.'—And then he began to give consolation in the only way that lay in his poor power, explaining that in a frame so shattered the spirit could not have lingered long, and might have lingered in much suffering. 'It was best as it was,' he said.—And Olive, knowing all, bowed her head, and answered, 'Yes.' She thought not of herself—she thought only of the enfeebled body about to be released from earthly pain, of the soul before whom heaven was even now opened. She caught the physician's arm.—'Does she know? Did you tell her?'—'I did. She asked me, and I thought it right.'—Thus, both knew, mother and child, that a few brief hours were all that lay between their love and eternity. And knowing this they again met.—With a step so soft that it could have reached no ear but that of the dying woman, Olive re-entered the room.—'Is that my child?'—'My mother, my own mother!' Close, and wild, and strong—wild as love and strong as death—was the clasp that followed. No words passed between them, not one, until Mrs. Rothesay said, faintly, 'My child, are you content—quite content?'—Olive answered, 'I am content!' And in her uplifted eyes was a silent voice that seemed to say, 'Take, O God, this treasure, which I give out of my arms, unto thine. Take and keep it for

me, safe until the eternal meeting?—Slowly the day sank, and the night came down. Very still and solemn was that chamber; but there was no sorrow there—no weeping, no struggle of life with death. After a few hours all suffering passed, and Mrs. Rothesay lay quiet; sometimes in her daughter's arms, sometimes with Olive sitting by her side. Now and then they talked together, holding peaceful communion, like friends about to part for a long journey, in which neither wished any words unsaid that spoke of love or counsel; but all was spoken calmly, hopefully, and without grief or fear.—As midnight approached, Olive's eyes grew heavy, and a strange drowsiness oppressed her. Many a watcher has doubtless felt this—the dull stupor which comes over heart and brain, sometimes even compelling sleep, though some beloved one lies dying. The old servant who sat up with Olive tried to persuade her to go down and take some coffee which she had prepared. Mrs. Rothesay, overhearing, entreated the same. Most touching it was to see the mother just trembling on the verge of life, turn back to think of those little cares of love which had been shared between them for so many years.—Olive went down in the little parlour, and forced herself to take food and drink, for she knew how much her strength would be needed. As she sat there by herself, in the still night, with the wind howling round the cottage, she tried to realise the truth that her mother was then dying—that ere another day, in this world she would be alone, quite alone, for evermore. Yet there she sat, wrapped in that awful calm.—When Olive came back, Mrs. Rothesay roused herself and asked for some wine. Her daughter gave it. 'It is very good—all things are very good—very sweet from Olive's hand. My only daughter—my life's comfort—I bless God for thee!'—After a while she said—passing her hand over her daughter's cheek—'Olive, little Olive, I wish I could see your face—just once, once more. It feels almost as small and soft as when you were a little babe at Stirling.' "

That there is here more of the deep and true paths of the old novelists than we meet with in forty out of fifty contemporary fictions, few will deny.

Among the best characters in 'Olive,' we must name Michael Vanbrugh, the painter, and his sister. For the original of the former a study may have presented itself in the life and sorrows of David Scott; but that austere and painfully-interesting record afforded no glimpse of such a self-sacrificing friend and ministering angel as Vanbrugh's little good sister, Meliora,—who is our prime favourite in the tale. It may fairly be allowed to the admirers of this writer to regret that in the correction of what may be called her peculiar faults and shortcomings no greater progress has been made since she wrote 'The Ogilvies.' Those faults were of the kind, as we have hinted, to whose redress time and experience seemed expressly applicable,—and the writer has not taken these for counsellors to the extent which might have been wished. She must look to something more than her mere sentiments and impulses for the conduct of a work which professes to produce a reflection of life. The merely poetical novel will not satisfy the demands of the present day.—With such fine essential gifts as she possesses, however, we shall look with more than ordinary interest for this lady's next adventure in the field of imagination.

Australian Geography, with the Shores of the Pacific and those of the Indian Ocean; designed for the use of Schools in New South Wales, at the request of the Denominational Board of Education. By Lieut.-Col. Sir T. L. Mitchell, Surveyor-General. Sydney, Moore.

We transcribe the whole title-page of this excellent little volume, as conveying the best account that can be given of its origin and purpose. A manual of geography was wanted for the schools of New South Wales,—and the

Surveyor-General of that colony was applied to to supply the want. Most of our readers are aware that Sir Thomas Mitchell has acquired a distinguished reputation by enterprises and researches very different from the composition of school-books. Yet, we must say, that in preparing the present excellent manual he has performed a service of which it would be difficult to overstate the usefulness. In a new and maritime colony geography is one of the most essential branches of education; and it is of great importance that students should not merely be taught the common elements of the science, but that they should acquire a clear insight into those principles of inquiry which determine the nature and the order of the questions to be more particularly investigated with reference to new and distant countries. We have seen very few school-books which so well, so simply, and at the same time so scientifically fulfil these conditions as this little treatise, coming to us with the Sydney imprimatur. Sir Thomas Mitchell has taken care to call, and to make, his book an *Australian Geography*:—all other places on the face of the earth are described with reference to Australia. The student is told from first to last that, living on a certain spot, his chief business in learning geography is to understand the relation which other places bear towards that certain spot. This is a sound and correct principle, especially in a popular treatise.—In the next place, the arrangement of the questions and answers is very systematic. The language is vigorous, and the descriptions and references are precise. The information afforded is always useful. No branch of geographical science is passed over,—but particular prominence is given to physical and commercial geography.—It would be easy to illustrate our last remark by quoting from the full and interesting account which is given of the navigation-tracks, the winds, currents, and tempests peculiar to each of the great oceans and seas. On all these important subjects the information conveyed generally amounts to a clear outline of the whole of the facts. Sufficient is said to stimulate curiosity and direct it:—and that is all that an elementary teacher can attempt.

We lay particular stress on the clear, pure and nervous English in which the whole of the chapters are written; and while we express our high opinion of the important service which Sir Thomas Mitchell has conferred on his adopted colony by the production of so perfect a school-book, we trust some means will be found of introducing into use at home a manual so eminently adapted to its purpose. The book is well printed,—and is illustrated by a large map and a projection of the sphere, which do great credit to the state of the Arts at the antipodes.—Why cannot some of our distinguished men at home follow the example of Sir Thomas Mitchell,—and at once increase their own fame and effectually promote their favourite science by embodying the principles and outlines of the latter in a school-book as systematic, simple, elegant and well written as the one before us?

Game Birds and Wild Fowl: their Friends and their Foes. By A. E. Knox. Van Voorst.

We are glad to find that the success of Mr. Knox's 'Ornithological Rambles' has induced him again to become a contributor to our natural history literature. We are always ready to hail a work of this kind as perhaps even a greater boon to science than one with more scientific pretensions. The latter class of books have their value principally amongst the cultivators of special branches,—but this is a volume for all readers. The one is intended for ready-made men of science,—the other is to tempt the un-

initiated into the road for pursuing knowledge. We have heard of learned naturalists who first acquired a taste for science when gun in hand they followed their game as sport:—and are glad to find so good a result coming out of so barbarous a practice. Mr. Knox or Mr. Gordon Cumming can reconcile us to the want of humanity which their habits imply only by showing us that the cause of beneficial knowledge is advanced by means of the demonstrations which these help to supply. To neither of these books would we assist in giving publicity, if we believed that they would have the effect of sending out the sportsman as a mere amateur slayer of the animals which each has so graphically described in their native haunts. Of all the pursuits by which men seek to while away their time or recreate their strength, we think the amateur practice of shooting birds is the most discreditable. That wilds should be created and men and women driven from their birthplace in order that a privileged few may follow, in a degenerate form, the occupation of procuring food by their own hand, to which their barbarian forefathers were driven by necessity,—is a remaining disgrace to the national civilization. We sympathize with the Hudson's Bay hunter pursuing his game amid the perils of the North,—and can follow the earnest and inquiring naturalist, with his dredge, his net, or his gun:—but in entering on the notice of a book like that before us, we feel bound to anticipate the possibility of misapprehension as to our own principles, by a repetition of the protest against any merely wanton destruction of animal existence.

The mention of game birds reminds us of the game laws,—and these again call up the poacher. How can there be any wholesome execution of such laws in a country where general sympathy is with the poacher? Noble lords and learned scribes poach,—scarcely regarding it as a crime where their own properties and prerogatives are not in question:—yet our prisons teem with this class of criminals. Mr. Knox, with all his love of game and show of respect for the game laws, has evidently a dash of the poacher in him; and we should be sorry to have him with his "long duck gun" or his "heavy double" near a preserve of ours in which there were any subjects that he wished especially to study. We hardly know whether Mr. Knox gives the following account of a new mode of poaching as a hint or as a warning.—

"To say nothing of the various systems of wiring, snaring, trapping, and shooting, usually employed by man, there is one mode of netting—although many are practised—that is not much known, and seems to deserve especial notice from its destructive character, and the success with which it is frequently attended. Two or three poachers, disguised in respectable attire, travel about the country in a gig or dog-cart, accompanied by a single pointer or setter. One of the party alights at the outskirts of a village or country town, and proceeding to the public room of the nearest tavern, soon falls into conversation with some of the unsuspecting inhabitants; and passing himself off as 'an intelligent traveller,' or keen sportsman, about to pay a visit to the neighbouring Squire, soon obtains sufficient local information for his purpose. The other 'gentlemen' have in the mean time put up their horse and gig at an inn in a different quarter, and while discussing their brandy-and-water at the bar, have 'pumped' the landlord of all the news likely to prove useful to the fraternity. At a certain hour in the evening the trio meet by appointment at some pre-arranged spot outside the village, and commence operations. After comparing notes, the most promising ground is selected. A dark night and rough weather are all in their favour. The steady old pointer, with a lantern round his neck, is turned into a stubble field, and a net of fine texture, but tough materials, is produced from a bag in which it has hitherto been closely packed. The

Light passes quickly across the field—now here, now there, like a 'Will-o'-the-Wisp'—as the sagacious dog quarters the ground rapidly, yet with as much care and precision as if he were working for a legitimate sportsman in open day. Suddenly it ceases to move, then advances slowly, stops, moves once more, and at last becomes stationary. Two of the men then take the net, and making a circuit until they arrive in front of the dog, shake out the meshes, and place it in a proper position on the ground. Then standing opposite to each other, and holding either end of the string, they draw it slowly and noiselessly over their quadruped ally—whose exact position is indicated by the lantern—frequently capturing at the same time an unsuspecting covey huddled together within a few inches of his nose. When this operation is carried on by experienced hands, an entire manor may be effectually stripped of partridges in an incredibly short space of time."

In spite of the most vigorous protection, Mr. Knox has to lament the decrease of some of our game birds. Amongst the birds whose decrease in these lands is regretted, is the woodcock. It is a bird of passage; and, unlike the pheasant and the partridge, rears its young far away from the British Isles, where it is found in winter. Woodcocks are abundant on the shores of Greece and Thessaly; and it appears from our author that the members of our yacht clubs are sometimes tempted to the Mediterranean less for the purpose of investigating the classic treasures of its shores than with the object of shooting woodcocks. On these excursions, we are told, "immense numbers are occasionally killed, when the majority of the party are good shots." Mr. Knox says, however, that he has had good woodcock-shooting in Wales and in Devonshire, in the weald of Sussex, and in the neighbourhood of Rome and Terracina, —but has never seen so many killed anywhere as in Ireland. His description of a woodcock battue in Ireland is graphic enough in its barbarian particulars:—

"A heterogeneous army of men and boys—whose appearance might recall the description of Falstaff's ragged recruits at Coventry,—each furnished with a long pole, are drawn up at one side of the cover. The guns are either placed at intervals where the backward growth of the brushwood may afford them the chance of getting a shot as they work through its mazes—for rides or alleys are but little known in these wild natural woods—or else station themselves in different parts of the coppice, or on some eminence that commands a wider range of view—and these are the most knowing ones of the party—until at last the word is given to advance, when each beater shouting 'Heigh cock!' at the very top of his voice, and laying his stick about him with all the energy of a thrasher, such an uninterrupted and discordant row ensues as might well start every cock within hearing from his place of concealment, and, in fact, causes numbers of those birds to spring prematurely from distant parts of the wood. Here, however, those wary gunners who have previously taken up their position on favourable heights possess a great advantage, and bring down many woodcocks as they fly in various directions, sometimes towards the beaters, sometimes in the face of the shooter, each struggling to escape the danger, but not knowing from which quarter it proceeds. By this time all discipline is at an end. Some of 'the boys,' having caught a glimpse of a falling woodcock in the distance, now fling away their poles and rush towards the spot, all anxious to be the first to pick up the bird and to congratulate the successful shooter on his dexterity; who, by the way, receives their compliments with marked ingratitude as they come rushing through the cover, insist on keeping close to his person, and so, effectually spoil his sport for the rest of the day. The same scene is probably enacting in ten different places at once. All order is at an end. Far away in the distance the cry of 'Heigh cock! heigh cock!' may now and then be heard during the intervals of the confusion from a solitary beater who as yet has listened to nothing but the sound of his own voice, and, instead of proceeding in a straight line, has made a wide circuit, and

now finds himself unexpectedly at the very point from which he started; while another who has independently advanced all alone, and at least half an hour too soon, to the opposite end of the wood, is flushing the cocks by dozens, without for a moment considering where the guns are, or which way the affrighted birds take, but delighted all the time at his own performance, while the distant sportsman inwardly curses him from his heart. Many a cunning old beater, too, who has been too long used to the thing to feel any excitement in it, drops quietly into the rear, and squatting under a holly bush, lights his 'dudder' with the utmost *sang froid*, regardless of all that is passing around him. At last the storm gradually subsides. A few dropping shots alone proceed at intervals from the outskirts of the wood. The shooters and beaters emerge, one by one, at different sides, all eloquent on the subject of their own performances; not excepting him of the dudder, who exultingly points to sundry recent scratches on his face and shins, and swears that he 'never had such hard work in the whole course of his life.'"

Mr. Knox has a true feeling for the picturesque; and numerous are the passages in which he displays a taste for the beauties by which, as a sportsman, he is surrounded. He has the use of his pencil, too; and the beautiful lithographs which accompany this volume are evidently from sketches of his own. There is one which, to those unaccustomed to the pursuits of the sportsman, will appear almost an exaggeration. It is the representation of a shot amongst a flight of wild fowl from a punt. The incident occurred in Pagham Harbour, in the severe winter of 1838—39. Our author determined, when the frost was at its height, to have a day's sport in Pagham Harbour; so, having set off with his "long duck and heavy double" guns and favourite spaniel, he arrived at his destination, —when, to his chagrin, he found that he was forestalled. An object moving in the water, looking at first like a log of wood, was evidently the boat of a gunner on the look out. The wild fowl were most abundant; and Mr. Knox determined to play second, rather than spoil the day's sport. So, moving his first position, we leave him to relate himself what must be looked on as the great incident of his book.—

"The hoopers were still there, surrounded by several flocks of wild-ducks, some five hundred yards from the position which I occupied, and about half that distance beyond them was the gun-boat, as harmless a looking object as could well be imagined, lying low in the water, and never for a moment attracting the attention of any of the devoted birds, who appeared to be perfectly at their ease and in the full enjoyment of repose and plenty after their long and stormy voyage. The Brent geese and the wigwags were preening their feathers, while the scap and tufted ducks were continually diving, or flapping their wings on their return to the surface before they again plunged to the bottom. The swans were also feeding, but in a different manner: with their long necks they explored the surface of the mud beneath, where, to judge from their perseverance and the number of tails that appeared at the same moment directed upwards, they must have discovered something well suited to their palates. I could also distinguish some of the less common species of *anatide*, among which the males of the smew and the golden-eye were conspicuous in their pied plumage. The sooty scoter too was there, but foraging by himself apart from the main body. All this time their concealed enemy was gradually lessening the distance between them and himself. Slowly and stealthily did he advance, nearer and nearer, until at last I expected every instant to hear the roar of the stanchion-gun, and fancied that he must be excessively dilatory or over-cautious, as minute after minute elapsed without the report reaching my ears. At last a bird rose from the crowd and flew directly towards me. I saw that it would pass tolerably near, and when in a few seconds afterwards I perceived that it was a male golden-eye within thirty yards of me, I almost forgot the important—though as yet passive—part I was enacting in the scene, and as I instinctively grasped my double gun and raised the

hammer, I felt tempted to pull the trigger. Prudence, however, prevailed, and I followed the example of my sagacious dog, who lay crouched at my side without moving a muscle of his limbs. He had seen the bird as well as myself, and his quick eye had detected my hasty movement, but his attention was again directed to the main body of water-fowl, several of which had at length taken alarm and were rising, one by one, from the water. It was an anxious moment. The swans were still there, but they had ceased to feed; their heads were turned towards me, and I soon perceived that the entire flotilla had gradually approached nearer to me. Now or never, thought I. I glanced rapidly at the advancing gun-boat—almost at the same instant a small puff of smoke issued from its further extremity, succeeded by a pigmy report, and up rose the entire host of water-fowl—swans and all—the snow-white plumage of the hoopers standing out in bold relief against the murky sky. Then a huge volume of smoke and a bright flame burst from the prow, followed by the thunder of the great gun itself—off at last!—and as it cleared a passage through the winged mass between us, several of the motley crowd fell to rise no more! almost at the same instant the head and shoulders of a man were protruded from a covering of sea-weed, under which he had hitherto been concealed, and the next moment he was vigorously plying his paddles in all the excitement of a regular cripple chase. My turn had at length arrived: restraining the ardour of my dog, who only waited for a word to take an active share in the pursuit, I turned my attention to a detachment of swans, about five in number, which had apparently escaped unhurt, and after wheeling once or twice over the bodies of their dead companions, uttering all the time their trumpet-like notes, were now gradually ascending and nearing my place of concealment. On they came, but suddenly their leader seemed to have discovered my position and veered round in an opposite direction, followed by all except one, who, as he was passing overhead, fell a victim to my long gun. A Brent goose almost at the same instant passed on the other side, and afforded an easy mark for the first barrel of my heavy double, while the second was discharged at a venture, but ineffectually, at a party of pochards—the last detachment of the fugitives, as they hurried back once more to the treacherous but less treacherous waters of the channel."

This is murder by wholesale. The picture of the scene will help to make a true gentleman turn from the incident with horror.

Between the amount of criminality of preserving game for the purposes of wholesale slaughter, and the wanton destruction of all sorts of wild creatures there seems little difference:—but the one is often multiplied by the other. Among the ignorant class who are employed to preserve game, there is a prejudice against almost every living creature except the favoured species. The gun of the gamekeeper is the most destructive and relentless of instruments. It is employed on the destruction of everything, from a poacher down to a mouse,—that he may preserve a pheasant for more eclectic killing. Mr. Knox gives a list of the "vermin," as they are called, which were killed by the redoubtable gillies of Glengarry in the short space of three years. Till we saw this list we should have doubted if so many specimens of these creatures had ever been seen in the country. "Fifteen golden eagles," "eighteen fishing eagles," "ninety-eight peregrine falcons," "sixty-seven badgers," "forty-eight otters," "thirty-five horned owls," "fourteen hundred and thirty-one carrion crows," are but a specimen. Surely, we shall have no wild animals left if they are destroyed at this rate.

We give as a last extract Mr. Knox's appeal on behalf of one of our prettiest indigenous mammalia.—

"But although there may still be room for discussion as to the utility or hurtfulness of the mole in its bearing upon the affairs of the agriculturist, the game preserver can hardly contrive to pick a quarrel with it on his own account; and the poor squirrel

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might be supposed to deserve at least equal immunity. But, alas! such is not the case. More than one instance of some half-starved incarcerated individual having partaken of raw meat has been cruelly adduced as a proof of its blood-thirsty propensities; nay, it was once my misfortune to meet with a keeper who coolly assured me that he had lately shot a squirrel in the act of devouring a half-grown pheasant, which it had carried, in spite of its struggles, to the summit of a tall tree with as much ease as if it had been a filbert. This man was in the employment of an uncompromising preserver of game, at whose hands all other 'fowls of the air and creeping things' found but little mercy, and squirrels and stoats were included in the same black list. A subsequent cross-examination, however, convinced me that his story was a pure invention of the brain, got up at the moment as a conclusive argument to repel my attempted vindication of his little victims, several of which were lying about the gravel-walks in various stages of decomposition—for the ferret-hutch had been already glutted, and there was no room on the gable end of the barn for another culprit. My expostulations, I grieve to say, were equally fruitless with master and man. In that extensive and thickly-wooded district, the species may survive for many years in spite of all this persecution. The real offence is, the nibbling off the upper shoots of the Scotch fir during seasons of scarcity: a plausible *casus belli* is thus established against it, and every other crime, possible and impossible, is laid to its charge: 'the wish is father to the thought': the keeper is a ready witness against the accused; and under such circumstances—the master being at once prosecutor and judge, and the servant both witness and executioner—the poor squirrel obtains but slender justice. That some of the *Rodentia* will occasionally indulge in animal food there is no doubt: the rat is a familiar example—he indeed is an insatiable devourer of eggs, and a pitiless enemy to young partridges during a sickly season—but I firmly believe that the squirrel rarely or never exhibits carnivorous propensities. As to the conduct of animals when kept in confinement, their nature becomes so completely altered by duress, and the ignorance or neglect of their captors, that it can never be considered a fair index to their habits in a state of nature. If half a dozen field-mice were put into a cage and left without food for a couple of days, the weakest would be devoured by the others; and if the cruel experiment were prolonged, the same result would follow, until none survived but the strongest individual of the party. Under nearly similar circumstances, even civilized man himself has become a cannibal! That the squirrel may—during long dry summers, when the verdure of the woods and on the surface of the earth has been parched by the burning sun; when the dead leaves of the previous year have been all explored over and over again for acorns and beechmast, and not another nut remains—have been detected occasionally in the act of devouring the eggs, or even the unfledged young of a small bird, is just possible; although after much patient observation and diligent inquiry, I am bound to say that I have seen nothing of the sort, nor met with a single well-authenticated instance of the kind. The list of our indigenous quadrupeds is already too restricted to admit of his extermination; and I, for one, earnestly hope that the day may be far distant when the eye of the British naturalist is no longer to be gladdened by the contemplation of his beautiful form and his sprightly bounds. Then, indeed, will our woods and groves be deprived of one of their greatest ornaments."

From our extracts it will be seen that Mr. Knox had by no means exhausted his information in the 'Ornithological Rambles.'

The British Museum, Historical and Descriptive.
With numerous Wood Engravings. Chambers.

THE object of the compiler of this hand-book to our great national collection has been two-fold. He has attempted in the first place to give a more popular description of its several departments than already exists in the dry and not very well-arranged Catalogues sold to visitors in the institution itself; and in the second, to

produce a volume which, combining historical anecdotes with the mere technical descriptions, may be read for its own sake away from the collection. In both these designs we think he has succeeded. The volume is full of interest; and familiar as most of the contents of the Museum are to us, from the Nimrod Marbles to the Harleian MSS., we have turned over its leaves with both pleasure and profit. We have had so frequently to complain of the imperfection of the Catalogues made out "by authority" for our public institutions, that we are well pleased to see an enterprising firm like that of the Messrs. Chambers come forward in this way and teaching official personages their duty. But how like a satire it reads that a Scotch publisher should have to send into the London market the first tolerable and at the same time popular list of the Museum treasures! We only regret that the necessities of the case prevent some other publisher from marching into the Library of books and manuscripts and making out forthwith a new Catalogue on principles equally comprehensive and popular.

Messrs. Chambers have here employed a competent hand to do the work that was to be done. The book is divided into five sections:—a general Introduction, embracing an account of the origin, history, constitution and management of the institution,—the Ethical department,—Natural History,—Sculpture,—and the Library. Under the several divisions, the compiler has contrived to bring together a mass of useful and general information, so as materially to increase the pleasure of the sight-seer and to smooth the path of the tyro in science. Thus, the mummies are introduced with appropriate remarks on the origin and nature of the practice of embalming the body after death, on the remains of ancient Art in each department, bronze, marble, pottery, and so forth,—with brief but pointed observations on the history and customs of the race of which the relics court attention. The same may be said of natural history.—The book is so well cast, and was so much wanted, that we have little doubt of its going through several editions; we therefore venture to suggest that its compiler should in future ones append to each chapter, in the form of a note, a list of the best books on each separate department of science or of history there described and illustrated. There are thousands of young students to whom such information would be useful.

Stop Thief! or, Hints to Housekeepers to prevent Housebreaking. By George Cruikshank. Bradbury & Evans.

WE are not quite sure that Mr. Cruikshank's elaborate discussion of the burglar's method of breaking into houses will not lead to more burglaries than it will prevent. We should certainly not like to see his pamphlet introduced as a text-book into our ragged-schools; for it serves to place the most approved arts and instruments used for the purposes of crime in the hands of its readers. It reads very like "Housebreaking made easy." The work, however, is well meant. In explanation of his enthusiasm on such a subject, Mr. Cruikshank pleads his introduction to the craft in the early days of his housekeeping, and the often "necessary bad company" frequented by him since, in the ways of his art. The picture drawn by him of the many and perplexing resources of the science,—both pictorially and in words—is enough to shake the nerves of timid people, and keep them wakeful during these long and foggy nights. Sir Francis Head is nothing to him. The terrible 150,000 Frenchmen bombarding London and seizing on the Bank cellars are confessedly no

more than a mere postulate, adopted for the sake of argument; but Mr. Cruikshank's burglars—low-browed, glint-eyed, ugly fellows—are "a great fact." It is some consolation, that when the alarmist has proved our state of utter defencelessness against the drilling and prising, the pick-lock and skeleton-key, the cunning and the force of his clients,—he is good enough to tell us they are all arrant cowards, and will run on the first cry of "Police." We shall take our chance on that assurance; and waive all the additional sense of security which may arise from his compliance to "the honest portion of the community," telling them that "their cunning is equal, if not superior, to that of the thief and the vagabond." With so powerful a talisman as this cry of "Police," we hardly see the need of that formidable array of cast-iron doors, plated shutters, thumbscrews, patent wedges, and other implements of defence with which Mr. Cruikshank proposes to endow every house in the country.

"I well know [says our author] what an outcry will be made at the expense of these fastenings and linings which I have recommended for doors and shutters; but as I never forget that there are persons of small means who have little to spare, I here suggest to them an economical mode of securing their houses. Let them purchase some old iron hoops, and have them nailed at the back of the panels; should they have any beer-barrels by them, by all means use the hoops for this purpose; and burn the staves to boil their kettles. I would also take the liberty of suggesting to young ladies, when they feel fatigued with their 'crochet-work,' that they might draw some pretty pattern on the panels of the parlour-shutter, and do a little 'nail-work.' With a sweet little dear of a basket of nails, and a little love of a hammer, they might (taking care not to knock their dear little fingers) do their papas and mamas good service—for the housebreaker's sharp-cutting instruments dislike to meet a nail as much as anything. Young gentlemen might also amuse themselves this way upon a rainy day. I give this advice playfully—but I mean it seriously. I spoke of parties hesitating at the expense of wrought-iron linings, &c., &c.; but upon second thoughts, I am satisfied that this will not be of the least consideration to any one. A people who expend about fifty or sixty millions of money annually in alcoholic drinks, will surely never hesitate to lay out a few shillings or pounds to protect their lives and property. It is an old saying, and a good one, that

A yelping dog and a flickering light
Will keep your house from thieves at night.

But the faithful little animal may be stolen or tampered with, and the light may go out. A bell, dependent behind the door or shutter, is a very good thing in some cases; but too much dependence should not be placed upon it;—it may be muffled—the thieves do this sometimes—or may not be loud enough to awaken the sleeper. Any sort of alarm may be used, of course, provided persons do not alarm themselves by them unnecessarily. I must not omit to state and to assure timid persons, particularly those residing in towns or cities, should their houses be attacked, that, if they open a front window, and call "Police!" the thieves will fly instantly: there is no greater coward than the thief when he thinks he is likely to be taken."

To prevent needless alarm, let us say, in a few words, that the serious crime of burglary is not on the increase. It is in the very nature of crime to be sporadic. It breaks out in unexpected places, and rages fiercely for a moment where it has been little known, like scarlatina or any other disease; but, in spite of such perturbations, it obeys certain laws and conditions of society, which are beginning to be at least partially understood. On this point, prison returns are clear. Crime does not decrease so fast as may be wished; but, compared with the increase of wealth and population, it does decrease. It is obvious that a crime in any state of society will create a sensation in proportion to its rarity. The crimes that have shaken

weak nerves during the two or three months past, twenty years ago would scarcely have excited attention. An execution in London is now an extraordinary thing,—and two murders in a week would frighten the Isle from its propriety; yet there are many alive who remember a time when the vagabond part of the population looked for the Monday execution as a passing excitement, and the fact of there being three hangings in a morning hardly excited the attention of the press. Of course it is prudent to remove every temptation out of the burglar's way, by taking greater care for the security of dwellings; but there is no wisdom in allowing visionary fears to excite apprehensions which have no new foundation in the state of things around us.

The Lyrical Dramas of Æschylus, from the Greek. Translated into English Verse, by John Stuart Blackie. Parker.

TRANSLATORS are not held in such high esteem as they have a right to expect. The great majority of readers are wholly indebted to them for what they know of foreign literature, ancient or modern,—whether it be history, poetry, or philosophy. Even those who are not without some knowledge of languages are glad to make use of their assistance in studying a difficult author, or ascertaining the sense of an obscure passage. Still, translators do not rank high in the world of letters. They are the *dii minores* of the literary Pantheon. Many who eagerly invoke their aid, deny them the respect paid to authors far inferior in cultivation and power of mind. To produce a really good translation, especially of a classical work, is no easy matter. Scholarship, judgment and taste are indispensable. In addition to a complete mastery of the language of the original,—knowledge of the author is required, and an acquaintance with the social, intellectual and moral characteristics of the age and country in which he lived. Nor will all this suffice to qualify the translator for the successful performance of his task, unless his taste and habits of mind be congenial with those of his author. He cannot otherwise enter into the spirit or comprehend the ideas of the latter. None but a poet can translate poetry with success,—nor can the views of a philosopher be properly expressed by one who is not himself a philosopher. Even history can hardly be well translated by any but those who possess the leading qualifications of a historian. Hence it is not to be wondered at, that we have so few translations good for anything as representations either of the substance or of the style of the originals. This applies especially to translations of the ancient classic writers. Latterly, Mr. Bohn has done much to supply the deficiency, by the publication of his Classical Library; which contains some excellent versions, by competent hands, of Plato, Aristotle, Thucydides, Herodotus, Livy, and other standard authors. The inferiority of most literary productions of this class seems to have brought disrepute on all; so that those who were capable of wiping away the reproach shrank from the risk of lowering their character by engaging in an unprofitable and discreditable occupation. Thus, by a mutual reaction, the low opinion generally entertained of translators is at once the effect and the cause of the general inferiority of translations.

It speaks much for the courage and public spirit of so eminent a scholar as Mr. Blackie, that, in spite of every discouragement, he should have been willing to enter on so laborious a task as that of translating the whole of Æschylus into English verse:—that he should have accomplished it with such success, reflects high credit on his insight

into the meaning of his author and on his command of poetical language. There are several circumstances connected with the few remaining productions of Æschylus which render such an undertaking peculiarly arduous. He is well known to be remarkable for a wild energy and rugged sublimity of conception, daring flights of imagination, an abundance of metaphor—which is sometimes violent and harsh in the extreme,—a fondness for antiquated expressions:—in a word, for an irregular grandeur and obscurity of style. Quintilian and others go so far as to charge him with turgid bombast. His works have come down to us in a very fragmentary, mutilated state. Four of his plays are merely portions of larger dramas of which we can form but a very vague idea from what we possess. The three which constitute the Oresteian trilogy—the 'Agamemnon,' the 'Choephore' and the 'Eumenides'—were originally followed by a satyric drama called the 'Proteus,' of which we know nothing but the name. The text of all, especially of 'The Choephore,' is lamentably corrupt in the most difficult parts; owing, probably, to the reckless tampering of ignorant transcribers and editors who were unable to construe it as it stood originally. Hence it is in many cases not easy to get at the true meaning of the author, or even to make out any clear and consistent sense at all.

If such be the difficulty of preparing a literal prose translation,—how much harder must it be to clothe the poet's thoughts in English verse so nearly resembling the original as to convey to the unlearned reader a tolerably just idea of their character? A bold prosaic rendering would be within the power of any Greek scholar. For this reason, as well as for its want of interest to any but a learner, it was not worthy of Mr. Blackie's attention. Even the best prose versions of poetry are very unsatisfactory. How few verses of any poet, ancient or modern, could successfully go through the ordeal of being turned into prose of the same language. As Horace says—

Non, ut si solvas, "Postquam discordia tota
Bellii ferratos postes portaque replegit;"
Juvenalis etiam disiecti membra poetæ.

Still less can the poetry of one language be translated into the prose of another without suffering grievously from the process. To have nothing but the bare sense, stripped of the graces of its poetical costume, is to have only a part of what is necessary to produce the desired effect on the mind of the reader. It might be sufficient in the case of historical or philosophical works simply to ascertain the right meaning;—but poetry depends for its success on that regular succession of sounds which constitutes rhythm. As in painting and statuary,—the outward form is inseparable from the idea which it embodies. There is but one set of words, and one particular arrangement of those words, that can fully express the poet's conception. Change either, and it is necessarily marred to some extent. We are glad to find Mr. Blackie honestly confessing the impossibility of reproducing in our language a perfect fac-simile of ancient Greek or Latin poetry. The spirit of the original must partially evaporate in the process of transference. Our language does not admit of the metres in which the remains of ancient Greek tragedy are written:—to say nothing of the different ways in which the choruses are scanned by different scholars. Mr. Blackie has felt it necessary to represent the Iambic trimeter of Æschylus by our heroic verse of ten syllables,—and his anapestic lines, in which he so much delights and excels, by trochaics of eight syllables, or occasionally seven, and five. He has also freely introduced explanatory matter into his text whenever he thought elucidation was wanted. Add to all this, the omissions and

alterations required by the necessities of verse-writing,—and it will be evident that his work is far enough from being a fac-simile of the original. It does not even resemble it so closely as an engraving does the picture from which it is taken.

But no one must suppose that we intend this assertion as reproach or disparagement. Far from desiring to exaggerate the inevitable imperfection of Mr. Blackie's version, we only wonder at the general success with which he has moulded Grecian poetical idea into English form. If he has found it impossible to preserve strict correctness of outline, he has been careful not to lose the true colouring of the original. By a deep study of Æschylus, he has caught something of his tone. He sympathizes with his author in his alternate moods of grandeur and of tenderness. Without apparent effort, he writes in the same forcible and majestic strain as his model. Either purposely or unconsciously he displays the same preference for old-fashioned words. Hence it will be seen, that if his translation is not an exact copy of the original, it resembles it so closely in its characteristic features as to enable the English reader to form a pretty correct notion of its merits. If Southey be right in saying that "a translation is good precisely as it faithfully represents the matter, manner, and spirit of the original," Mr. Blackie's may fairly be pronounced an excellent translation. He sets out from the following principle, announced in his preface:—"The proper problem of an English translator is, not how to say a thing as the author would have said it had he been an Englishman, but how through the medium of the English language to make the English reader feel both what he said and how he said it, being a Greek."

The impossibility of awakening the same feelings in the mind of a modern reader of Æschylus as were experienced by those who witnessed the performance of his magnificent dramas is clearly pointed out and satisfactorily explained in an excellent chapter 'On the genius and character of the Greek Tragedy.' To enter fully into the spirit of these noble productions, we must for the time lay aside all modern notions, and adopt the legends of ancient mythology as realities of deep religious significance. Discarding the maxims of historical criticism, and forgetting the rules of scientific investigation, the reader must, by an act of imagination, place himself in the position of a devout heathen, anxious to pay homage to the gods and deeply interested in all their doings. He must look upon ancient tragedy as not an amusement so much as a religious exercise. Mr. Blackie, not without reason, abstains from adopting the usual title of the works of Æschylus. He calls them not tragedies,—but lyrical dramas. They are widely different both in form and substance from modern compositions called tragedies. The predominant idea expressed by the word "tragedy" is that of an ode or song; and it is well known that ancient tragedy originated in choral dithyrambic songs sung in honour of some god,—generally Dionysus or Bacchus. Mr. Blackie takes some pains to show that, even after Æschylus introduced a second actor to converse with the leader of the chorus, lyric ode formed a main element of every drama. The greater part of 'The Suppliants' and half of the 'Agamemnon' are composed of lyric measures, which when sung would occupy a much larger portion of the whole performance than the spoken dialogue. This proves, he thinks, that, as Diogenes Laertius states, "the choral part of the Æschylus drama is both its body and its soul; while the dialogic part, to use the technical language of Aristotle's days, was, in fact, only an *ἐπισόδιον* (from which our English word

Episode),—a thing thrown in between the main choral acts of the representation for the sake of variety to the spectators and of rest to the singers. The difference between the structure of ancient and modern tragedy is, therefore, very great; since in the latter there is either no chorus at all, or it is merely a subordinate accompaniment kept in the background. The former is lyrical,—the latter dramatical. The one is imaginative and highly poetical,—the other passionate and full of incident. Diversion is the object of the latter—while the former aims at the inculcation of lofty moral truths, and seeks to animate the soul of the spectator with the noblest sentiments. In order, then, to read ancient tragedy aright, it is necessary to banish from our minds all expectation of meeting with such intricacy of plot and intensity of excitement as are found in modern compositions bearing the same name.

But even when all this is done, the absence of the music and dancing of the chorus must disqualify us from forming a just appreciation of these works of ancient Art. Still, it does not therefore follow that the study of them in the present day is useless. They deserve our close and patient attention as models of composition,—not to mention the many excellent maxims and virtuous principles which they contain. Nowhere else can we find a more finished beauty of style, a loftier tone of eloquence, or purer strains of poetry. We therefore gladly welcome Mr. Blackie's attempt to naturalize Æschylus amongst us. Besides the translation, there are valuable notes appended to each play,—and introductory remarks prefixed, full of illustrative information. The author has wisely adapted them to the general reader by not omitting to state such particulars as are familiar to every classical student. But their main value consists in the light which they throw on the general drift of each play, the doctrines that it teaches, and the moral that it enforces. The skill with which Mr. Blackie has edged profound truths from what appear at first sight merely absurd legends is deserving of the highest praise.

It may not be unacceptable to the reader to furnish one or two specimens of his translation. In 'The Suppliants,' the chorus thus addresses Jupiter.—

Strophe.

For whom more justly shall my hymn be chaunted
Than thee, above all gods that be, high-vaunted
Root of my race, great Jove;
Prime moulder, from whose plastic-touching hand
Life leaps: thee ancient-minded counsels stand,
Thou all-devising Jove?

Antistrophe.

High-throned above the highest as the lowest,
Beyond thee none, and mightier none thou knowest,
The unfeared, all-feared one.
When his deep thought takes counsel to fulfil,
No dull delays clog Jove's decided will,
He speaks, and it is done.

From the 'Agamemnon' we take the following, in reference to the flight of Helen from her husband Menelaus.—

She went, and to the Argive city left
Squadrons shield-bearing,
Battle preparing,
Swords many-flashing,
Oars many-plashing;
She went, destruction for her dowry bearing,
To the Sigeian shore;
Light with swift foot she brushed the doorstead, dashing
A deed undared before.
The prophets of the house loud wailing,
Cried with sorrow unavailing,
'Woe to the Atreids! woe!
The lofty palaces fallen low!
The marriage and the marriage bed,
The steps once faithful, fond to follow
There where the faithful husband led.'
He silent stood in sadness, not in wrath,
His own eye scarce believing,
As he followed her flight beyond the path
Of the sea-wave broadly heaving.
And phantoms away each haunt well known,
Which the lost loved one went to own,
And the stunted forms that look from their seats
With a cold smile serenely,
He loathes to look on; in his eye
Pines Aphrodite leanly.

Strophe.

Thus to Troy came a bride of the Spartan race,
With a beauty as bland as a windless calm,
Prosperity's gentlest grace;
And mild was love's blossom that rayed from her eye,
The soft-winged dart that with pleasing pain
Thrills heart and brain.

But anon she changed: herself fulfilled
Her wedlock's bitter end;
A fatal sister, a fatal bride,
Her fateful head she rears;
Herself the Erinny from Jove to avenge
The right of the injured host, and change
The bridal joy to tears.

Antistrophe.

'Twas said of old, and 'tis said to-day,
That wealth to prosperous stature grown
Begets a birth of its own:
That a surfeit of evil by good is prepared,
And sons must bear what allotment of woe
Their sires were spared.

But this I rebel to believe: I know
That impious deeds conspire
To begot an offspring of impious deeds
Too like their ugly sire.
But whose is just, though his wealth like a river
Flow down, shall be scathless: his house shall rejoice
In an offering of beauty for ever.

Here and there, perhaps, we might wish a word changed; but, generally speaking, the spirit of the original is above expressed with fidelity, ease, and power. The moral sentiment enunciated in the last antistrophe is predominant in Æschylus. In many cases it wears too much the aspect of a blind overruling destiny, which pursues a whole family for several generations on account of the crime of its founder.

We conclude with the following version of the close of 'Prometheus.'—

Now his threats walk forth in action,
And the firm Earth quakes indeed,
Deep and loud the ambient Thunder
Bellow, and the flaring Lightning
Weathens his fiery curls around me,
And the Whirlwind rolls his dust;
And the Winds from rival regions
Rush in elemental strife,
And the Ocean's storm-waxed billows
Mingle with the startled stars!
Doubtless now the tyrant gauges
All his hoarded wrath to whelm me.
Mighty mother, worshipped Themis,
Circling Ether, that diffuseth
Light, a common joy to all,
Thou beholdest these my wrongs!

Mr. Blackie's book deserves the approbation of every man of taste. He has shown himself a worthy disciple of that philosophical school of classical illustrators which boasts of Müller, Dissen, Böckh, and others.

Pique: a Novel. 3 vols. Smith, Elder & Co.

The author of 'Pique' has narrated his (?) story incorrectly. It is totally impossible to believe that Mildred Effingham and Lord Alresford can have been married in the manner described at the opening of the tale. We will appeal to any jury of English matrons, with Mrs. Ellis for forewoman. Mildred has been long engaged to Lord Alresford in obedience to a sort of family arrangement. He has been travelling abroad, and during his absence has written to her letters against which her pride has revolted, as being dictatorial and un-tender. She is sure that he is too sure of her, and that he thinks too highly of himself. What is worse, Mildred is convinced that she loves a very fascinating Colonel Sutherland better than her lecturing betrothed,—and all but certain that her love is reciprocated. But since it would be very inconvenient for her family were the Alresford contract to be broken off, my Lord is allowed to come and claim his bride. Mildred receives him with studied coldness; in defiance of all counsel, on the very evening of his arrival, and she coquets in a most overt and impassioned manner with the Colonel; and a few days afterwards, defying my Lord's suspicious displeasure, goes in shocking weather to a picnic, for the express purpose of finding out what the Colonel means to do,—whether to propose to her or to let her go. Sorry as the Colonel is to live without Mildred, he says that he, nevertheless, must do

so,—having been for some time engaged to be married to another lady. Home comes Mildred, seeks out Lord Alresford, whom she finds in a gloomy mood; and honestly letting him know that she will not—because she cannot—have Col. Sutherland—assures him that all conflict is ended,—and that, like "saucy *Sibyl*" in the play, she is

ready, hand and heart—but longs
To have the turmoil over.

Whereupon the day is fixed, and this marvellous Mildred becomes Lady Alresford—the wife of a proud, generous, reserved, sensitive man who has high notions of womanly delicacy and domestic confidence!—Now, let the court of love, honour and propriety determine whether we are not right in pleading that the author of 'Pique' has made some cardinal mistake in thus beginning a story of human creatures. We the more think so because once having got over this stumbling-block on the threshold, we were well entertained. The taste for dashing and hazardous combination is evidenced in other parts of the tale,—but not to such an utter falsification of the inventor's own premises as in the above passage; while the manner of narration is so easy, earnest, and pleasant, as to have enticed us on from chapter to chapter, with a charm which is by no means of every week's experience. We have not a sign or token to tell us whether 'Pique' be a first offence, a second attempt, or a third entertainment:—but in spite of the desperate improbability of the outset, our curiosity was "piqued" to read the story eagerly through. This induces us to wish to meet the author again, bringing in his hand a heroine less wayward than Mildred, and a Lord Townly less inscrutably accommodating for one so rigidly upright as proud Lord Alresford.

On the Life and Works of Ugo Foscolo.—[Della Vita, &c.]. Three Books. By Carlo Gemelli. Firenze, Tipogr. Italiana, 1849.

INSTRUCTION is never more moving than in the biography of eminent persons. If the life of the rudest hind, as some have said, would be worth reading, it is because there is none, however simple, which does not throw up some new link of a chain that equally touches all men. But this interest becomes transcendent when the story is of those whom great actions or talents have placed in the first rank. We are not merely drawn towards them by emotions with which all but base natures pay homage to excellence in whatever kind,—there is something in us that anticipates a fuller development of humanity itself in such eminent figures. We not only feel that their qualities surpassed those of ordinary men, but also that their relations to life should be lively and various in proportion as their faculties are quick or abundant. We expect from their commerce with Time, in some eminent part of experience, endeavour, good or evil fortune, action or passion, a manifestation—in larger forms and deeper colours—of those powers which rule the destinies of all men; and in which, therefore, the least of them feel a personal interest.

Of such lives—some few are wholly exemplary; others mere tragedies full of warning; the many are those in which the motives of admiration and pity, blame and approval, the strength and weakness of human nature mixed in varying proportions, are so brought out by accidents of time and place as to leave the judgment in some suspense as to the proportions of good and ill in the character itself,—and as to the share which adverse or happy circumstances may have had in its bias to either side: prompting us to ask, what such a life might have been under different and possible conditions?—a question, after all, idle and somewhat dangerous; as lead-

ing, whichever way it is followed, into the cavern of a Sphinx, apt enough to devour those who cannot solve her enigmas.

That Ugo Foscolo was one of the class of mixed natures, few will deny who know his writings and the records already extant of his personal history. Both alike discover a character more vehement than strong,—urged by generous impulses, and yielding to violent passions,—in which there is much to admire, and more to regret. It is one that, rightly drawn, must command the affecting interest due to an exhibition of great qualities thrown out of balance, and made a calamity rather than a happiness to the possessor by as great defects. But it is one of the last characters that a wise biographer would think of holding up as an object of imitation;—one of the last that a judicious observer of the times he lived in, and of the dispositions with which he encountered them, would cite in support of commonplaces that deplore the inevitable misery of virtuous genius in a bad age.

Signor Gemelli thinks otherwise. The object of his work is to assert Foscolo's claim to a high place among Italian worthies,—to extol his writings, not merely as excellent in their kind, but as suited to light his countrymen on the right way in Poetry and Philosophy, which they had lost for centuries,—to exhibit the sum of his character as a model in which the Italian youth of this day may study generosity of thought and manfulness of deed,—in a word, to display him as—

a great honoured name,
The glory of his country,—and her slane.

It is no grateful task to rebuke even the excesses of a piety which seeks to ennoble the ashes of genius:—and in dissenting from this view of Foscolo, whether as author or as man, we desire as little as may be to reflect on the memory of one who was both gifted and unfortunate. But the subject has been made by Signor Gemelli's estimate, to bear directly on things of greater moment than the posthumous fame of any individual, however distinguished,—on questions the right judgment of which generally concerns the whole spiritual condition of Italy. Where such large interests are involved, minor considerations may allowably be postponed.

The only adequate motive for advertng at much length to Signor Gemelli's book being this application, we must plainly say, that far from commending Foscolo's writings or life as patterns for his countrymen, their best guides would probably be such as could show them ways to literary excellence the very opposite to some which he pursued; and who could convince them that by controlling certain dispositions inapt for the good conduct of life, in which Foscolo rather exceeded than differed from the standard of his time, they will best attain whatever social good they may desire, on the only sound basis,—laid in self-control, veracity, and temperate diligence.

That we may not be charged with prejudice, we shall refer to nothing but what appears in Signor Gemelli's own account of the works and acts of his hero:—laying aside whatever we may have heard or seen elsewhere. On Foscolo's literary example a few notes will be sufficient; his chief productions being well known to readers of Italian in this country. The results of his moral complexion are perhaps of more consequence just now. At a time of civil changes and boundless aspirations, just standards of action and a true theory of life are of more importance than any principles of criticism.

On literary matters Signor Gemelli is not an authority to be safely obeyed. His own composition is far enough from true elegance or

propriety: he writes throughout in an inflated tone, using many superlatives,—and apparently unconscious of the inconsistencies which his criticism, whether on writing or on character, perpetually displays. On the few occasions when he ventures beyond Italian topics, he is apt to commit strange blunders. He clubs together "Hobbes, Helvetius and Grotius" as the teachers whom Foscolo followed, in "a philosophic school that discourages and withers up the heart, confounding the fundamental principles of moral law, discarding the notions of merit and demerit, sacrificing all rights on the altar of power," &c. &c.—and he speaks in one place of "the pile of Servetus burned by the orders of Luther." We lay no stress on the opinion of one who reconciles himself to a philosophy described in the terms just quoted. We merely call him as witness to the fact, that it is found in all Foscolo's best productions,—in the 'Letters of Ortis,' in the 'Sepolcri,' in his Pavian 'Oration on the Office of Literature,' and in his later Essays. And we deny thereupon that "his example may restore to the true paths of glory those who, in cultivating Letters, have deviated from them."

We need not here enumerate all Foscolo's writings. His reputation we suppose to rest on a limited number, from which his tragedies may be safely excluded. The *Lettere di Jacopo Ortis*, the Discourses from the chair of Eloquence at Pavia, the Essays on Dante, Boccaccio, and Tasso,—of his prose compositions;—of his poems, 'The Odes to Luigia Pallavicini,' the 'Sepolcri,' will be nearly all the works on which his fame as a productive author is sustained. His translations of the 'Hymn of Callimachus,' of some cantos of Homer, and of Sterne, attest his learning, which was not inconsiderable:†—his Essays written for English Reviews may still be read with pleasure. But these alone would not sustain a first-rate reputation.

For our present purpose it is not requisite to enter into the particular merits of these choicer works,—to discuss questions of originality, or to weigh special qualities. It is sufficient, with Signor Gemelli, to observe in them two principal faults, both to be condemned as any basis for an improved literature:—viz., a perverse, dark, and degrading view of human life and morals pervading all his works of philosophy and imagination;—an affectation of heathen imagery which falsifies his best poems. For the one, take the following passage.—

Saddened by the state of his country, exasperated by deceived hopes, and by the tyranny of mere force, he was led to exclaim that there is no justice if not strengthened and sustained by power; that equity and reciprocal benevolence are illusions and chimeras; that the elements of the human species are blindness, deceit, force, and all the inevitable succession of grief and crime; in fine, that virtue,—a rare possession of some very few among men,—exists in private intercourse alone.

It is added, that the disappointment of "splendid theories" had made him "doubt everything, trust in none, and threw him into a wretched and cheerless desolation." This spirit of denial and despair, it is allowed, darkens not a single work only: it overlords his latest as well as his earliest views of human nature and destiny. From such principles what can flow but a "literature of Despair"? No force or beauty of language, boldness of imagery, or fervid eloquence—and Foscolo had all these—can redeem him from the charge of errors more apt to deprave than to restore the body of a diseased literature.

Nor is the manner of Foscolo's poetry to be adopted with good effect by the rising genius of his country. Something he did to im-

prove Italian poetry by teaching it to utter, in polished and vigorous language, a tone of sterner thought than it had been wont to convey. Its old vice of speaking in tropes and allusions borrowed from an extinct mythology he rather exaggerated than corrected. The furniture of his poems is a mere cento of Greek and Roman Paganism: in which he had no faith, while invoking its memories,—which no reader feels to be more than a fashion devoid even of the charm of novelty. Poetry composed on this system is stricken with falsity at the heart, and will vainly assert a claim to the sincere emotions of mankind. It must learn to speak to them in terms they feel to be true, before it can become anything better than an academic exercise, and regain its right to be welcomed as a divine voice. The conceptions of Foscolo, saturated with classic affectations, however polished, rich, or forcible their forms may be, can give no life to the future muse of Italy. Between their traditional principle and that heartfelt truth which alone can recreate national song no alliance is possible. How soon the Italians may be taught to produce and enjoy something better than idle trifling with shadows that have long ceased to exist anywhere but in the conceits of pedants, we do not pretend to divine. But it may be safely affirmed that their first step to any genuine revival of poetry must be not towards but away from the heathen fictions of Foscolo's school.

Nor does it appear that the Italian of to-day, whether as patriot, man of letters, or citizen, will gain by following the personal example of Foscolo,—as it is here set forth by his biographer. It may rather be said, as we have hinted, that a prime condition of any change for the better,—proceeding, as it must, from the moral force of the Italians themselves—would be the resolute control of many defects, the substitution of sounder virtues for many that only claimed to be such, in Foscolo's character. To men by nature eager and passionate, prone by long habit to certain excitements and suspicions, and thrown by modern events into the temptation of dazzling hopes surrounded by great dangers, there is perhaps no figure less fit to be held up as their ideal than one in which, as in poor Foscolo's, nearly every tendency that leads to disorder and failure, to outward strife and inward wretchedness, was unhappily exaggerated. The future of Italy calls for the virtues and resolution of men:—Foscolo, brave, gifted, and rugged as he was, stormed and wept through his whole chequered life with the vehement self-indulgence of a passionate boy.

That his practice of life could not be improved by theories such as have been described in Signor Gemelli's words, few will doubt. Of the general character which they formed, the following summary is given by the biographer.—

We neither dare nor can pretend to deny that Foscolo had defects inexcusable in regard to his genius and to his reputation. "Rich in vices as in virtues," as he describes himself;—a saturnine humour, rudeness of manners, intolerable haughtiness, an ostentatious taciturnity, a pride and harshness too often misplaced and revolting, an immoderate love of gaming, a certain improvidence for the future, and other eccentricities,—made him a man unsuited for friendship, for confidence, or for familiarity. And of these defects, it is said, that some were designedly exaggerated "by an affectation of resembling *Alfieri*."

These, surely, are not the elements which make the patriot or the citizen. It is a grievous error to suppose that angry defiance of power, or rhapsodies on national independence and glory, will suffice for a public example, where unbridled passions and a contempt for private virtues bespeak rather an impatience of all restraint than the true heroism which justifies it

† But far from accurate. In one of his Essays, for instance, he writes at random of the Waldenses and Albigenses, as *Manicheans*.

enmity to wrong by strict obedience to the law of right.

As this mistake, however, pervades Signor Gemelli's view of Foscolo's independence, we cannot explain our very opposite impression without touching upon points of character, and noticing incidents which, but for this, we could gladly have left in the silence of his grave. The dispositions above noted might of themselves serve to account for the misfortunes which Signor Gemelli imputes to evil times and bad men. But to these must be added, as a trait required to complete the picture, a proneness to extremes of amorous passion which Signor Gemelli thinks no failing,—and a jealous spirit of self-assertion which he extols as noble courage and love of liberty; but which to us seems as unlike the sterling tone of those qualities as the strut of the harlequin is to the majestic tread of the hero. That Foscolo was enraged at the subjection of Italy we believe on the faith of his writings no less than of his acts:—but we cannot see in this emotion, as he displayed it, much beyond a fierce disdain of any kind of control,—nearly allied to a domineering temper, apt enough to tyrannize over others while demanding freedom for itself. Little appears, at all events, of that best kind of patriotism which is the parent of the austere virtues, and the source of patient and unselfish exertions in a good cause. The histrionic part of resistance prevails throughout Foscolo's career. It is a less pretending and more self-denying heroism—productive of silent virtues in place of stormy self-assertions and furious invectives, filled with kindly hopes instead of savage contempt of mankind,—that we would seek as a pattern for imitation.

It appears that Foscolo's self-exile on the return of the Austrians to Milan, which Signor Gemelli describes as *"atto d'indomabile corraggio,"* was caused by particular motives rather than by a sense of the general duty of refusing to obey foreign rule. He had, indeed, served in the Gallo-Italian army, for several years, with no particular show of impatience, on that score at least. Nothing appears to prove that he would have rejected Austrian supremacy, but for the necessity that it imposed of continued military service, of which he was naturally tired. On this ground, at all events, he himself justifies his resolution to his mother:—

"My honour and my conscience forbid me to take an oath which the present Government requires of me, as an obligation to serve in the militia—a service from which my pursuits, my age, and my interests have quite estranged me. Besides, I should betray the nobility, hitherto unsullied, of my character, by swearing what I could not fulfil; by selling myself to any government whatever. I, for my part, am minded to serve Italy:—nor, as a writer, have I chosen to appear as the partisan of German, French, or any other nation. *My brother is a soldier,—and having to follow that profession, has done right in taking the oath;* but I profess literature, which is an wholly liberal and independent; and when sold, loses all its value.

—The feeling here we can understand and sympathize with, so far as its influence was genuine and consistent. But it is plain that the freedom in question is personal, not civic freedom: it is a case of inclination more than of duty. How else could he allow the oath to his brother—unless we suppose the concession justified by something far more immoral than any want of patriotism?

There are various modes of personal dependence. Some are mere explosions of cankered mutinous feelings, or exaggerated self-esteem. Some bespeak a generous, if somewhat morbid sense, that shrinks from unworthiness or humiliation, in whatever shape. Foscolo's had by no means all the delicacy of this latter mode:

—love of play, fancies for women, and a certain luxurious vanity, could any of them overcome it, so far at least as to make him incur some of the most unpleasant forms of obligation; which a very nice sense of independence would have forbidden. In him it seems to have gone no further than the acceptance of favours in an ungracious manner. To keep up a fierce show of independence, while compromising it in reality by a want of self-control, is so far from admirable, that we can hardly conceive a less inviting spectacle. Of such distinctions Signor Gemelli takes no notice: but they are something when example is in question. For instance, in 1808 Foscolo, then at Milan, was chosen to succeed Ceretti in the chair of Eloquence at Pavia,—but he was in debt already, had no money for the journey, and wrote as follows to a friend, Brunetti:—

How can I set out, wanting necessary means? you lately placed your purse at my disposal: *but I neither will nor can make use of it, in short, I will not accept anything more from you at whatever cost.* My dear Brunetti I owe you already [here follows a humiliating list of advances]. This debt, now a large one, fills me with much gratitude and more remorse, as I cannot soon repay it, and owe it to one who is not rich. Say nothing, then, of any further offers, because I will never accept them whatever may be my need. And you know that *I persist, whether firmly or obstinately I will not say, in my resolution.*

The biographer adds,—“that in spite of these protestations, the affection and generosity of his friend did relieve him from the embarrassment.” To our mind, there is not much of the substance of true independence in an affair thus conducted and concluded.

It is known how Foscolo was welcomed in England; and that with the opportunities given him of employing his talents and learning, it needed but the will to use them in order to earn a sufficient competence. But we are told that he regarded this as a drudgery beneath his powers, and disdained some of the readiest means by which his lavish expenditure could have been honestly supplied. The lectures on Italian literature, which Lady Dacre persuaded him to give in 1823, produced, he says, “nearly 1,000*l.*”—which went, says Signor Gemelli, “in expenses squandered on houses and gardens, and in a thousand dissipations, which were the source of new and irreparable misfortunes.” Referring to them, Foscolo writes:—

I could have got all right by lecturing again, * * but my mind was degraded by them, and I think I would die of grief and want rather than drink again the bitter cup of exposing my face in teaching a public that do not understand me, but attend, some to stare at a celebrated animal, others wishing to do him a charity.

We cannot agree with Signor Gemelli that “delicate minds” will much pity this distress, when they regard the whole proportions of the story, as he tells it. The folly that wasted excessive sums on the cottage at South Bank, “embellished and made cheerful by the presence of three charming young English girls,” is something less than venial in one who felt it beneath him to earn the money which he squandered. But the impression becomes stronger when it is found that in his self-sought difficulties there was risked the fortune—left by maternal relations—of his natural daughter. She was, Signor Gemelli says, the child of an English lady, seduced by him at Verdun (in 1804 or 1805). He soon lost sight of the mother, who afterwards married elsewhere. The infant was supported by her grandmother in England, who died there in 1822, leaving the child a small maintenance; whereupon Foscolo at last sent for the girl; and took charge of her property, the income of which he soon pledged to raise money for building and “luxuriously furnishing” “Digamma

Cottage.”—It is in a letter describing the story of this child, and the loss, by his imprudence, of her fortune, that Foscolo declares his disgusts, in the words above quoted. Comment in such a case is hardly needed. We can follow such feelings, even when they seem too quick, where dislike of obligation and drudgery makes men avoid the excesses that create the want of money hardly earned or of the “charity” of others. But what can a “delicate mind” applaud in an exhibition where, on the one side we have “contracting debts to furnish the cottage at South Bank” (its “three graces” inclusive) “with elegant furniture,” and “countless dissipations,” with the ruined child for whose being Foscolo was responsible,—and on the other, “offended delicacy, pride, and dignity, of a genius profoundly humiliated and as if debased”—by an honourable exertion of his talents? Such dignity must be termed very defective, such delicacy quite spurious:—and the character which angrily displays them is more to be pitied than admired. It is surely one which no talent, energy, or even genius can make a becoming example for men of our time, whether in Italy or elsewhere;—if it be the part of good men to seek becoming ends by worthy means, thinking more of fulfilling duties than of pampering selfish passions and nursing a churlish pride.

The Appendix contains some unpublished letters, mostly to the Count Giambattista Giovinetti between 1808 and 1813,—none of much interest or merit:—and a fragment of a Modern History of Naples, introduced with a singular insinuation of pilfering against Colletta, the great continuator of Giannone, who, it is said, obtained the MS., but kept the greater part to himself. Charges like this, and anecdotes like that of Foscolo's quarrel with Monti, wherein the latter warns people to “take care of their purse” in his former friend's company, make us feel how the ideas of what is seemly or possible in certain relations differ in different climates. Between superlatives and “fine sentiments” on this side, and petty larceny imputations on that—*immane quantum discrepat!* Our northern fashion of “delicacy” and “dignity” may be less demonstrative;—but it saves us, at least, from such extreme contrasts as these.

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UNIVERSAL MERIDIAN.

I have been much interested lately by what has appeared in the French journals, and been referred to in your columns, relative to a proposal for the establishment of a Universal Meridian.

The desirableness of such an object will no doubt be admitted by all. The difficulty of carrying it out seems to arise from the mutual jealousy of various Governments. While considering the subject, the following thoughts have crossed my mind in connexion with it.

Would it not be desirable to fix the new first meridian in that part of the world where travellers have to change their reckoning? This change takes place, as we learn from Simpson's 'Voyage round the World,' in passing from the British to the Russian settlements in North-western America, in or about longitude 130° W. Thus, when the Russians are celebrating their Sabbath, the British close at hand are yet labouring on their Saturday. For, the former, having travelled eastward against the sun's course, have gained in time,—and the British, going westward, have lost. The earliest commencement, therefore, of any given day is with the Russians in North-western America,—and the latest with the British in the same quarter of the world.

Thus, suppose it was agreed that at the first moment of next Christmas-day—i. e. as soon as the clock had struck twelve on the night of December 24th—a gun should be fired at every Government station,—this gun would be fired first by the Russians to the west of longitude 130° W. when it would be about noon of December 24th, N.S. at Moscow, about 8 a.m. of the same day in Britain, about 3 a.m. at Washington, and the beginning of December 24th in Vancouver's Island,—where, accordingly, the gun would not be fired till twenty-four hours had elapsed from the time of its being fired by the Russians close at hand.

Again, would there not be less risk of confusion if the present method of reckoning longitude, both east and west, were given up,—and in future all longitudes were marked as *west only* from the universal meridian fixed as above, where the day is first reckoned? According to this plan, if Queen Charlotte's or Pitcairn's Island were fixed on for the first meridian, Yarmouth Roads would be marked as in longitude 225°,—i. e. west, of course,—and fifteen hours later in time.

If, however, it should be thought better not to give up the distinctions of east and west longitude, and to retain the universal meridian in the Old World, there is one spot which suggests itself as very appropriate,—both from its associations, and as being also just opposite to that meridian where the change of reckoning is experienced. It is, Jerusalem. The meridian of Jerusalem would surely excite as little jealousy as possible. At any rate, all Christians and Jews would agree, doubtless, to use it. I am not aware with whom the settlement of such a question lies; but the subject would surely be most appropriately discussed at the time of the Great Exhibition next year, when so many learned men will be collected from all parts of the world. If any decision should be arrived at, there might follow from it a scheme for establishing on some point of that meridian an "Observatory of all Nations," on a large scale, and supported by various Governments:—a spot sacred to science,

declared to be inviolate by mutual agreement, and thus secured from the fears of war.—I am, &c.

E. M. J. B.

BRITISH MUSEUM AND MUSEUM IN HYDE PARK.

VERY considerable interest at present existing with regard to the British Museum, its miles on miles of shelves and wilderness of Catalogues, as well as to the Museum in Hyde Park,—perhaps the inclosed notes on the Museum at the *Jardin des Plantes* in Paris may prove of interest to some of the readers of the *Athenæum*. There are very few people, I think, accustomed to the Museums of Frankfort, Paris, Brussels, Berlin, and our own magnificent collection in London, who do not feel the great defects in the present classification in the latter, as compared with that of any of the former. In the British Museum there are some sixty or seventy cases, we have been told, that cost 30,000*l*. Still, in the mineral department especially, one feels quite at sea. The old plan of Berzelius, by which they seem to have been arranged, to most people is very puzzling,—full of solecisms, and not at all practical. The locality, for instance, where a specimen occurs naturally is not told:—and so hampered has been the arrangement by adhering to the electro-negative and electro-positive theory, that some specimens might be almost placed at random anywhere. A specimen, we will say, with ordinary quartz, fluor, iron pyrites and carbonate of lime feels itself quite an outcast, a pariah, among the electro-negative and electro-positive arrangements of the great and excellent philosopher of Stockholm. In France, perhaps, they manage things better.

The Museum of Mineralogy and Chemistry in Paris is perhaps the finest thing in its way in Europe. Smaller than the British Museum, it nevertheless pleases more. The beautiful minikin collection of Haüy, the specimens put up by Cuvier, immediately assure a visitor that he is on classic ground. I am not one to accept the advice of Rosalind, and "disable all the benefits of our own country;" but where hints are to be collected, as in Paris and elsewhere, we should be wrong in neglecting them.

Beginning with the *Rock* department:—the student finds, first, primitive felspars and trachytes, —and as he goes on, pyroxenes, basalts, talcs, quartz, &c. Next, vitrified rocks, obsidian, tripoli;—then he gets among argillaceous rocks, calcareous rocks, primitive and secondary marbles;—next, conglomerate rocks, gypsams, through all the more recent rocks up to the last tertiary. The value of the classification, as it struck me, was, that every specimen represented a geological fact or truth, irrespective of effect or holiday show,—too apparent in London. In another department, a most interesting collection of *Soils* is arranged in much the same way; a thing, I think, in which we are quite deficient in London. The soils arranged in their general order of super-position are most instructive to the agriculturist, as showing those likely to be soonest exhausted and those which will bear mixing, &c. Many hints might be taken in this department for the arrangements next year in Hyde Park.

The larger department of the Museum, which cost Cuvier and Haüy such trouble, is, of course, the *Mineral Arrangement and Crystals*. Models of the crystals on each shelf are shown as you enter this department,—beginning with the isometric system (modifications of the cube). The second division is the monodimetric, or tetragonal (the reader will at once see the applicability of the term); the third, the monometric, or hexagonal; the fourth, the rhombic; the fifth, the kline-rhombic; and the sixth, the kline-rhomboid. All the crystals and minerals are classified according to these divisions,—and by certain letters and signs are referred to them. These are the key-notes, in fact, to the little that we at present know of the relation of form to particular composition of groups of crystals, and the doctrine of substitution or replacement of one element for another. The simplicity of the arrangement is evident at a glance. We have nothing of this kind that I am aware of in our magnificent collection in London. Any one who can estimate the

aesthetic perfection of the Berlin Choir lately at the Haymarket will understand the scientific perfection thus produced by Haüy and Cuvier working together.

The next subject of interest, I think, is, the five grand and natural divisions into which the minerals are divided,—marked in *large letters*. We have nothing like it in London. The eye takes it in at a glance. I am indebted to the backs of sundry letters, marked during a recent visit to Paris, for the details,—but I think they are quite correct. I am not aware if the French Government print catalogues;—I should say not, as I looked in vain for one. The divisions are five.—The first contains abnormal or ill-defined minerals, with fossil traces in their composition; the second, minerals forming *gases*; the third, minerals forming *metals*; the fourth, minerals forming *alkalis* and *earths*; and the fifth, minerals of organic origin. At a glance, we know, then, where to deposit or where to look for a particular specimen,—irrespective of its electro-negative or electro-positive properties as in the British Museum. The classification, too, is much more practically useful, and retained more easily in memory.

The first set of minerals includes, of course, all ill-defined and abnormal specimens, several remarkable petrifications, fossils, oolites, illustrated by Gaudin's theory, pisolites and flints, amianthus, double reflecting spar, dendrites, &c. The second division, minerals forming *gases*, is curiously instructive. Iodine and bromine come first, and their few minerals; then sulphur in crystals and its other modifications; arsenic and antimony minerals, so wonderfully alike in many of their characters, and in none more so than that of their forming with hydrogen peculiar gases: there are, of course, very beautiful specimens of realgar and orpiments, &c.; and, lastly, another curious series of gas-forming minerals, not less natural, anthracite. The third grand division of the arrangement includes all minerals forming the bases of *metals* (autopsid minerals), and contains magnificent specimens of iron and manganese ores, almost without end,—titanium minerals perfectly wonderful,—zinc minerals, copper ores, very fine,—a perfect green blaze of malachites, galenas and crocoites from Siberia,—bismuth minerals, silver, lead, and other ordinary ores yielding metals *not* in the next division.—This, your readers will see, is also a very natural division.

On the opposite wall of the Museum the glass cases stretch along, and display the fourth great division,—"*Heteropsid minerals*," or those with the bases of metals forming *alkalis* and *earths*: a division also very natural, and practically useful,—beginning with quartzes, a little too showy perhaps, and too numerous. We next come on agates, silices, jaspers, fluorides (though perhaps these ought to be among the gas-producing minerals), magnesia minerals, wavelites, Epsomites, nitres, and gypsums, quite magical, strontianite, celestine, barytes, alums very fine, dolomites, calcareous spars without end, arragonites, borax minerals, tourmalines, axinites, and topazes, gadolinites and talcs, serpentine, mica, pyroxenes, amphiboles, epidotes, felspars, beryls, and emeralds.—The fifth division differs little from the first:—containing minerals of organic origin, ambers, bitumen, lignites, turf. Here, of course, the classification, as in the British Museum, terminates.

I am not so sanguine as to expect that the present arrangement of the British Museum will be perhaps disturbed,—indeed, I have not allowed my mind to dwell on the subject; but aware how often in country parts of England it has been copied with all its imperfections on its head, I think the *Athenæum* will be doing a public service by saying that people in London do not believe in its infallibility in the way of classification:—to copy again from a cognate art, that we prefer to hear the Hymns of Mendelssohn rather than drums and noise.

The *Fossils* of which Cuvier made a world-wide reputation are next in order,—and quite equal to anything else in this magnificent collection. They are not as fine nor as valuable as the fossils in the British Museum,—but somehow one learns more from them, they are so well classified. The first

specimen is perhaps the most remarkable fossil in the world,—nearly the entire of the human skeleton in a rock from Guadeloupe, so well described by Cuvier, and so familiar to all readers of his grand work. A similar fossil has been lately put up in the British Museum. The rock is hard and gritty, and though bearing signs of recent formation, is full of interest. Another human specimen from another rock is also to be seen in Paris:—an account of which may be seen in the 'Comptes Rendus' for 1837. We next come of course on various fossils of the *Quadrumanæ*, well arranged;—then the tribe of the "Felis" division, as described in the immortal 'Ossements Fossils' of Cuvier;—next "Chats" of De Blainville in beautiful perfection;—"Chiens," some as if dug up yesterday;—hyenas;—some magnificent remains of the elephant; also—teeth, tusks of unusual size, *astragalus*, &c. Of course, all these are in London too,—perhaps, indeed, finer. Then, remains of *Mastodon* and *Dinotherium*;—*Rhinoceros* found in France;—some excellent casts of various large animals;—next, the *Paleotherium* of Cuvier, *Lophiodon*, *Hippopotamus*,—various fossils of the *Ruminantia* and *Birds*,—a gigantic fossil *Tryonix* found at Oise,—*Turtles* and *Fishes* by Agassiz, &c. a magnificent *Mosaurus* from Maestricht, &c. The shells classified by Lamarck,—the fossil plants of the *Eocene*, *Miocene*, and *Pleocene*, by Brongniart—and the beautiful botanic collection at the end of the Gallery, done by Jussieu, are all worthy of attention. Indeed, one would learn more here in a week than in years or years in London. The shells in particular, ascending from the first dawn of conchological life to the most perfect and beautiful bivalves, must strike every one,—not so much by their display as by their truthfulness and scientific value. The very boys of Paris are acquainted with every one of them; and I do not know but that it is to this severe and truthful discipline of the mind among young artists in this Museum that we owe our French drawings,—from the ghastly scenes of Pottier, to the exquisitely truthful things of Paul Delaroche and Ary Scheffer.

Lectures are regularly delivered to the public in the Museum. The last I heard were Milne-Edwards's on *Natural History*, Bequerel's on *Physics* (Climate and Terrestrial Magnetism more particularly), Mirbel's on *Vegetable Physiology*, Adrien de Jussieu's on *Botany*. Serres was busy on his subject, *Transcendental Anatomy* for artists,—Brongniart was deep on the classification of *Plants*. While on *Comparative Anatomy*, the English ear had quite enough to do to follow De Blainville and Flourens,—Gay-Lussac (who has died since) was telling the oft-told tale of *Chemistry*. These lectures were open to the public, and well attended. A *gamin* or two might be seen copying a shell, or a rock, or a dicotyledon—but the mass of the auditory were attentive, and many were taking notes. In the zoological and botanical gardens round the Museum, an infinite deal is learned also. They are quite free to the public. Everything, however, (as many of your readers are doubtless aware) is sacrificed, to classification and truthfulness in arrangement and detail.

I am, &c. CHARLES KIDD, M.D.
Kingland Crescent.

OUR WEEKLY GOSSIP.

THE Palace of Industry continues to rise,—with a celerity which leaves little room to doubt of its completion by the time originally appointed. The iron framework is pretty nearly fixed,—the great transcripts are raised to the proper elevation,—a considerable part of the lower tier is covered in with the plain boards,—and the glazing proceeds at a rate perfectly marvellous. There is no longer a doubt entertained of the Crystal Palace proving capable of housing in safety the vast collection of treasures now rapidly arriving in London. The fears that were beginning to find an audience on this score a few weeks back are now dissipated. The Royal Commission having determined to err, if at all, on the side of expense and security, rather than leave room for even visionary alarms,—additional strength has been given to various parts of the structure. Even the sceptical are satisfied.—Now begins another phase of the great work. The

Committees of Selection and Rejection have commenced their labours. As the time for sending in the various articles approaches, we begin to perceive the minor features of the Exhibition. It is still a matter of regret that many lacunæ exist in the range of British products:—though strenuous efforts are being made by the few in each district who have a just appreciation of the importance of the coming trial of strength.—Among particulars that we have from time to time indicated in our own columns, we may mention an assurance privately sent to us that the owners of the marble quarries in Derbyshire and the manufacturers of spar and stalcite in that county have taken the hint, and will not be unrepresented. We would suggest, however, that these owners of mines and quarries should not content themselves with showing their products in spar and marble only,—but send up the entire series of their minerals and metals.—From Hong Kong we learn that no specimen will be sent for exhibition. The complete collection of Chinese articles being made at Canton, the inhabitants of Hong Kong have shown their interest in the matter by raising two subscriptions,—one for the general fund, now received in London,—the other in aid of the Canton fund to be disbursed there in the collection of objects of interest.—The contribution of France is expected to be rare and complete.—The unsettled state of affairs in Germany will prevent that thorough display of Teutonic ingenuity which might have been looked for under happier auspices. One article of luxury that we hear of as in preparation in that music-loving land, will be a curiosity in its way. This is, a musical bed, which the moment it is pressed begins to play soft and soothing airs that "lap" the sleeper "in Elysium."

We see it proposed on behalf of the sight-seers, that the Crystal Palace should be thrown open, at a low charge—say a shilling—to the Christmas holiday-makers. No doubt, considering the beauty and novelty of the structure and the favourable prestige that gathers about it, there are thousands who would be glad on some such terms to obtain a preliminary glimpse of its interior and arrangements. The feasibility of this scheme of course can be judged of best by the Royal Commission; but should the members see their way to allow an intrusion of the public for a few days—six or seven—we have no doubt that a handsome sum would be realized at the doors in paying for the privilege of inspection.

The question of copyright in invention, as influenced by the existing Patent Laws, is occupying attention in many quarters. The great point, at the present moment, is, to meet the events of the coming year with the equity that shall give satisfaction to the highly deserving classes of men who devote their genius to producing new or improved powers of production. The Exhibition movement has shown that this class is much more numerous than has been supposed:—that it embraces many with much brain but little money, who may do lasting services to mankind, and ought not to do them at the price of their own ruin. It is on the ground of justice, however, not on that of the number claiming, that the argument in their favour rests. Our inventing artisans are not like the portrait-painters of Paris, who, when asking some favour at the hands of the Provisional Government, reminded the minister that they were strong enough to raise barricades:—yet their patience should not be too severely tried because of their peaceableness. Government held out a hope that the Patent Laws should be suspended during the Exhibition: and on this hope hundreds, if not thousands, of our most gifted workmen have, it is said, devoted their time, labour and money to the construction of models. These ought to be protected from the spoiler. Why not have a court of registration for one year? Government can easily get an Act of Parliament—supposing an Act to be necessary—granting the required powers, long before the Crystal Palace is open to the public. This would meet the pressing case. Afterwards—as is suggested by the Society of Arts—on the model of the French Patent Laws, a payment of a nominal sum (the Society says 10*l.*, but we see no reason for such

a charge:—why should not five shillings be sufficient?) might secure the completion of the registration, and purchase a prolonged protection for five years. These terms of course are to some extent arbitrary:—what is chiefly wanted in this stage of the movement is inquiry. At the expiration of the first term, a new patent should be procurable with equal ease and economy,—if it still be applied for by the inventor or his assigns. The principle of issuing patents for short—and renewable—periods is, we think, sound. Inventions which should be unrealized, or should have turned out useless, ceased to be applied to the specified purpose, or become superseded—would fall away, or undergo serviceable modification. But the rates proposed by the Society of Arts can hardly be accepted as a fair settlement of the money part of the existing wrong. Why should a man pay 36*l.* for twenty-one years' protection of his right? The increasing scale proposed takes the form of a penalty on success,—and can be justified only on the ground that the inventor does no more than ask society for a privilege. The inventor asks leave to do good to himself—and to the world. If genius be too sorely taxed, society is the chief loser. What is needful to discharge the necessary expenses of registration is the utmost that should be asked of the man who has conferred a new or improved agent on mankind. If patent rights be sound in principle, they should be given for (with the above exception) the sole consideration that establishes the soundness. A man should not pay a fine for that which is conceded to him on the express ground of special desert.

The following is from an intimate and well-informed correspondent.—"An extraordinary, and in every point of view valuable, collection of letters illustrative of the life, writings and character of the poet Pope has just turned unexpectedly up,—and has been secured by Mr. John Wilson Croker for his new edition of the poet's works. The collection consists of a series of letters addressed by Pope to his coadjutor Broome—of copies of Broome's replies—and of many original letters from Fenton (Pope's other coadjutor in the *Odyssey*), also addressed to Broome. It is known that Pope and Broome quarrelled:—but when, or what about, has never been sufficiently understood. Broome, however, has told the story by binding together the whole of their correspondence with other letters illustrative of the quarrel. These I have seen:—and a more curious revelation of Pope's character has not been made since the discovery of his unpublished correspondence with Lord Oxford which you announced some time back,—and which is still, I understand, in Mr. Croker's possession. When the Oxford and the Broome papers shall be published the reader will see how untrue Mr. Roscoe's life of the poet is to the actual occurrences and character of the poet and the man:—and, after all, how much nearer Johnson is to the truth of his life than all his other biographers put together.—The Broome correspondence, I may add, explains one of the obscurest passages in the memorable treatise on the Art of Sinking in Poetry. Lord Carlisle might read a curious lecture on Pope from these very papers alone.—I myself could write you a curious and instructive article on them, even from the hasty perusal with which I have been favoured."

Mr. Poole, author of 'Paul Pry' and of other works still living and likely to live, has refused to accept the post of one of the Poor Brethren of the Charter House. The reasons for his refusal are, it is said, the want of many common comforts necessary for his health, which it was thought by his friends so rich an institution as Richard Sutton's would have supplied to all "poor brethren" within the walls of the Chauxreux. Few Commissions more than Charity Commissions require to be renewed at short intervals:—and no endowments need more to be looked after than the noble foundation of the Charter House. A commission of inquiry into the management of Eton and the Charter House will we trust follow pretty closely on the heels of the present Oxford and Cambridge University Commissions. A master of the Charter House with a smaller income, and the same number of Poor Brethren with greater comforts—would be more in accordance with Sutton's spirit,

the objects of his institution, and the requirements of the age.

A friend has sent us a notice of the death of Mr. Robert Roscoe—the third son of the historian,—which took place a few days ago, in his sixty-first year. For some time this gentleman followed the profession of the law, in partnership with the late Mr. Edgar Taylor; but he retired from active life, in consequence of infirm health, many years ago. Like all the members of the Roscoe family, he had more than literary taste:—literary powers, which an unusual amount of self-distrust prevented his exercising largely. But he claims notice in a journal like ours, not merely as the son of an eminent father, but in right of one or two tasks performed by himself. The completion of Mr. Fitchett's huge epic of 'Alfred' was done by him in fulfilment of a promise. A boyish effort of 'Chevy Chase' is spoken of with praise:—and that his devotional poems were of high quality in the school to which they belong, the friend to whom we are indebted for this notice enables us to prove by a specimen.—

Sonnet.

O not in fear, great Author of my days!
I lift my voice to Thee—Oh, not in fear!—
But as a babe, within the refuge dear
Of its fond mother's breast its weak head lays,
Asks not in prayer, nor tells its thanks in praise,
Yet finds support and comfort ever near,
Its gratitude, a smile—its pray'r a tear,
And still receiving gladness, still repays—
Thus, in the bosom of thy tender care,
I rest, O God! this perishable dust;
Silent and blessed—nor with praise and pray'r
Profane my pure, unalterable trust;
Where'er I am, enough that Thou art there,
Enough for me, Thou art—and Thou art just.

The Scotch papers announce the death of Mr. Robert Gillfillan, the author of some well-known songs in the Scottish dialect and other poems of considerable merit.

In granting an injunction, on Monday last in the case of Ollendorff v. Black, Vice Chancellor Bruce took occasion to offer some welcome remarks on the supposed existing state of the copyright law in England affecting strangers. Dr. Ollendorff is the author of 'A new method of learning to read, write, and speak a language in six months,'—first published in London in 1843, since reprinted in this country with the author's concurrence, and recently pirated—as alleged—by Mr. Black, by the importation of an edition purporting to be published at Frankfort-on-the-Maine. "Can any conclusion," His Honour observed, "be imagined more injurious to literature in general than the decision in Boosey v. Purday? Surely literature is of no country:—and the object of the act of parliament must have been to promote learning generally. That decision is an unfortunate one for literature in this country; for it is not a benefit that the learned men of other countries should publish their works here!"—Speaking, again, of the same case, Boosey v. Purday,—he observed:—"That rule would overturn all that the Court has acted on in patent cases for more than a century. Suppose an Englishman acquires a foreign domicile, and comes back to this country and then publishes a book,—can he not be protected? A foreign minister does not change his domicile, however long he may stay in another country to which he is accredited? Amongst the foreign ministers now residing in this country, we have at least one eminent among men of letters; and if he published a work would he not have a copyright in it?"—Here we have the Courts of Common Pleas, of the Exchequer, and of Chancery at variance.—Let us hope that the still pending case of Murray v. Bohn will settle the common law—the common sense is settled—of a question of so much importance to the best interests of the literature of all countries.

Which is to be the line of communication between the Atlantic and Pacific? Panama, Atrato, Tehuantepec, St. Juan—each route has its admirers and advocates, even in the Geographical Society. But if a body of scientific and practical men cannot agree among themselves, even so far as to reject the worst, and so reduce the number of conflicting routes,—how can it be supposed that a miscellaneous body of merchants and stockbrokers will be able to arrive at a final decision? The recent debate on the sub-

ject in the society was extremely unsatisfactory. The fact most apparent was, the want of accurate information. One speaker communicated the fact, that M. Humboldt had given him a verbal opinion that the locality of San Miguel was by far the most favourable:—this statement was met by that of another,—who also professing to repeat what the great explorer had said to him—declared his view to be strongly in favour of Panama. Why not put all this beyond the reach of doubt? It was proposed at the meeting that the medal of the society should be offered in reward for the best exploration. We would go farther. If the Council of the society can find competent volunteers in such a work, we can have no solid objection: but daily experience shows that real work must be paid for in one shape or another. While we think it just possible that—with proper inducements, in the form of a free passage in Government vessels, such aid as might be given by our agents in Central America, and the prospect of an honourable reputation to be won—some few persons might be found willing to incur the risk and the expense of exploring these rivers and mountain roads,—we yet cannot forget that the class of engineers whose daily reports would command confidence in a matter of such importance are men who could by no chance be thought of as candidates for such offices on the terms proposed. If an exploring party is sent out,—and that such should be sent out the Geographical Society has completely, though unintentionally, established,—it would be further waste of time and money to have it imperfectly organized. The case is not one for amateur engineering. The society could not expect the Government—or any large body of capitalists—to act on the reports of its unpaid and irresponsible corps of explorers. The public interests are largely involved:—and what the public require is, a statement of the comparative advantages of each route set forth by the most competent engineers after actual inspection of the ground.

The *Times* of yesterday has the following on the subject of the African Exploring Expedition.—"We have received intelligence from the Saharan African Expedition up to the 29th of August last. The Expedition had literally fought its way up to Seloufeet in Aheer, near to the territory of the Kailouee Prince, En-Nour, to whom it is recommended.—Mr. Richardson had been obliged to ransom his life and those of his fellow-travellers twice. The whole population of the northern districts of Aheer had been raised against the expedition, joined by all the bandits and robbers who infest that region of the Sahara. The travellers are now in comparative security. * * The great Soudan route, from Ghat to Aheer, is now explored."

Since we are not in France, we may say that there are some people whose star seems to allot to them the much-desired privilege of exciting, if not a sensation—a bustle,—not only during life, but likewise after death. Among these, M. de Chateaubriand seems to have been pre-eminent:—sometimes so near to true heroism—yet never absolutely getting beyond the mock-heroic. His obsequies conducted by himself—the advertised secrecy of the readings of his Memoirs in the *salon* of Madame Récamier—have hardly availed to make his tomb a shrine, or to render his book a good speculation for those who purchased it eagerly, lured by the rumours of the almost Oriental value of its contents. Yet, let no one disbelieve in the star aforesaid. Though M. de Chateaubriand's own eleven volumes failed to excite a sensation,—there has been published in the twelfth a sort of supplement which, by giving occasion to a war in the newspapers, has called the world of readers to advert to the fact that the Chateaubriand Memoirs have come to a close. A postscript, or appendical portion, added by M. Daniello, containing (without much logical or historical sequence, as it appears to us) an account of *L'Infirmerie de Marie Thérèse* founded by Madame de Chateaubriand, is formally protested against as having been issued without due sanction by the literary executors of M. de Chateaubriand:—and much newspaper controversy has ensued. This appears to have answered the speculator's purpose; since M. Daniello—who brings testimonials to prove that

he was M. de Chateaubriand's best friend—in one of his letters declares that he does not regard the prohibition or discredited cast on him, and that he intends to publish 'Last Conversations,' 'Readings,'—in other words, as much concerning M. de Chateaubriand as he can rake together and make saleable.

The Academy of Sciences in Paris has awarded the Lalande Medal to M. de Gasparis, for his discovery of the planet Hygeia, in April 1849:—and shared its astronomical prize for 1850 between the same gentleman for his discovery, in November, of two planets—Parthenope and another yet unnamed,—and Mr. Hind, for his discovery, on the 13th of September, of the planet Victoria.

The French papers afford a new and curious illustration of the state of mind, manners and education in what M. Guizot, with much complacency, used to call the most civilized capital in the world. Every one knows that in the neighbourhood of the Temple—the prison of Louis the Sixteenth, and in other respects so striking a feature of the great revolution—are some of the grandest and gloomiest houses in Paris. Amid the rags and filth, the squalid misery and rampant criminality, of the Marais, these fine hotels still stand in bold and startling contrast. In the Rue Neuve St. François, the loiterer finds the combined glories of St. Giles and St. James. He sees that here in other times, ere Louis the Fourteenth began to ruin France by his improvements, stood the palaces of the land. Romance, mystery and tradition linger about the spot. Historians and novelists find equal materials for their art in its sombre nooks and corners. Here stands a mansion famous in the page of Thiers and in that of Lamartine,—the very next to it is yet more famous in the books of Eugène Süé. In the first, lived and died, at an advanced old age, one of those revolutionary heroes who have left a damning record of their lives in the world's history—the friend of Danton, the associate of Marat,—who survived the guillotine (to which he sent many a better man and woman), the Empire and the Restoration, leaving a name behind him which even his heirs have been compelled in very shame to abandon and disown. In the second house the popular novelist had fixed the residence, and placed the vast treasures of his Rennepont family, in 'The Wandering Jew.' The populace of the Marais read the fictions of Süé just as they read the facts of Lamartine or Thiers,—with an unflinching belief in their truthfulness. When the novel appeared, a crowd was constantly about the gates of the house in question, anxious to procure additional illustration. Last week this house was announced for sale; and thousands of persons have been to see the wells in which the recorded wealth was deposited—many, it is said, fully convinced that some of it must still be there. One day the notice of a stranger was attracted by the crowd, and he stopped and inquired into its meaning. A polite and believing citizen explained:—at which the stranger laughed heartily. He had better have done anything else. The facts of history as authenticated by the Souliés and Süés were not to be thus sneered down. Dumas's chronicles themselves would not be safe against such a species of scoffing. One of the crowd accused the sceptical stranger of being a Jesuit in disguise:—and he had to save himself by flight from the displeasure of the people.—Can any one wonder that the Marais is the quarter of Paris in which madly visionary doctrines and aimless revolutions find their first and most fitting instruments?

EXHIBITION OF MODERN BRITISH ART.—This Exhibition is OPEN DAILY at the Gallery of the Old Water Colour Society, No. 5, Pall Mall East.—Open from Ten till dusk.—Admission, 1s. Catalogue, 6d.

SAMUEL STEPHEN, Sec.

The DIORAMA, Regent's Park.—NOW EXHIBITING, Ten highly interesting Pictures, representing MOUNT AETNA, in Sicily, during an Eruption; and the ROYAL CASTLE of STOLZENFELS on the Rhine, with various effects. Admission to both pictures, One Shilling.—Children under twelve years, half-price. Open from Ten till dusk.

EGYPT, NUBIA, and ETHIOPIA.—THE GREAT MOVING PANORAMA of the NILE displays the scenery of these interesting countries, and the manners and customs of the inhabitants, presenting to the spectator the River and the Desert, the Pyramids and the Sphinx, the grandest Ruins of Antiquity, and the most exciting objects that allure the traveller.—EGYPTIAN HALL, Piccadilly.—Daily, at Three and Eight.—Admission reduced to 6d.; Pit, 1s.; Stalls, 2s.

INDIA OVERLAND MAIL.—GALLERY OF ILLUSTRATION, 14, Regent-street.—MOVING DIORAMA of the OVERLAND MAIL to INDIA, exhibiting the following scenes, viz.—Southampton, Gibraltar, Algiers, Malta, Alexandria, Suez, the Red Sea, Aden, Ceylon, Madras, and Calcutta. **OPEN DAILY.**—Narratives at Twelve, Afternoons at Three, and Evenings at Eight.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 4s. Doors open half an hour before each representation. The new Diorama of OUR NATIVE LAND will shortly be produced in addition to the above. The Diorama of the LIFE of the KING OF WELLINGTON has also been for some time in progress.

ROYAL POLYTECHNIC INSTITUTION. LECTURE by Dr. Buchholzer on VOLTAIC ELECTRICITY, in which will be exhibited ALLMAN'S PATENT ELECTRIC LIGHT, Daily at Two, and on Tuesday and Thursday Evenings at Nine.—LECTURE by J. H. Pepper, Esq., on the FIRST or SIMPLE PRINCIPLES of AGRICULTURAL CHEMISTRY, daily (except Saturday) at a Quarter-past Three, and on Monday, Wednesday, and Friday Evenings at Nine.—LECTURE on the BALLAD MUSIC of ENGLAND, by Mr. George Barker, every Evening (except Saturday) at Eight o'clock, illustrated by the LAYS of the FORESTERS or SONGS of ROBIN HOOD.—MODEL of WESTON'S PATENT NOVA-MOTIVE RAILWAY, at work daily.—DISSOLVING VIEWS, daily at One o'clock.—DIVER and DIVING BELL, &c. &c.—Admission, 1s.; Schools, Half-price.—Open daily from Eleven till Five o'clock, and every Evening (EXCEPT SATURDAY) from Seven till Half-past Ten.

SCIENTIFIC

SOCIETIES.

ROYAL.—Col. Sabine in the chair.—A paper was read entitled 'Researches into the Structure of the Spinal Chord,' by J. L. Clarke, Esq.—It consists entirely of minute anatomical details respecting the microscopical structure of the spinal chord.

GEOGRAPHICAL.—Admiral Sir C. Malcolm, V.P. in the chair.—The American and Russian Ministers, the Hon. Abbott Lawrence and the Chevalier Bunsen, were elected Fellows.—Count de Rosen presented for inspection several physico-geographical maps of Sweden, executed by the Crown Prince of Sweden and Norway, Carl Ludwig Eugene:—who was elected an honorary member. A discussion to which we have alluded elsewhere—took place on Capt. Fitz Roy's paper on the Isthmus of Central America.

GEOLOGICAL.—Sir C. Lyell, President, in the chair. The following communications were read.—'On the Geology of the Upper Punjab and Peshawar,' by Major Vicary.

'Report on the Coal Mines near Erzeroom.' 'On the Silurian Rocks and Graptolites of Dumfries-shire,' by R. Harkness, Esq.—The author observed that the county of Dumfries affords four geological formations, exclusive of the superficial deposits of sand, gravel, and clay representing the boulder series. The new red sandstone occurs in five isolated patches, in some cases lying widely remote from each other. Two coal-fields are met with, one at the eastern extremity of the county, and the other at the north-western; the latter being a portion of the Ayrshire coal formation. The mountain limestone is represented by a band of limestone, grit, and shale running along the southern margin of the Silurian district, and also by two small patches in the parishes of Closeburn and Keir. The remaining part of the county is exclusively occupied by the Silurian formation, which covers an area more than twice the size of that which the three other formations possess conjointly. Mr. Harkness then proceeded to describe three parallel bands of anthracite, accompanied with shales, traversing the Silurian rocks from N.E. to S.W., in the north-western portion of Dumfries-shire. These appear to have been originally one continuous bed, which, together with the greywacke of the district, has been broken up by the intrusion of igneous rocks. The Silurian strata are greatly disturbed,—the dip generally being towards the N.N.W., at a high angle. On the borders of Selkirkshire, near Craigmaclean Scar, the anthracite beds are considerably developed. These three bands are no doubt attributable to a succession of faults running through the district in a direction parallel to the strike and range of the greywacke chain, and bringing up at intervals the anthracite beds and the graptolite shales,—the consequence being a repetition of the same beds in a series of bands. Graptolites occur sparingly in the anthracite, but are very abundant and well preserved in the overlying shales. Mr. Harkness had detected about twelve forms of these interesting

zoophytes, of which not above two or three had been previously observed in the British Isles. The author concluded with some observations on the Silurian rocks and fossils of Kirkcudbrightshire.

SOCIETY OF ANTIQUARIES.—Viscount Mahon, President, in the chair.—R. W. Martin, Esq. was elected a member.—Regret was expressed that the fine collection of Roman glass exhibited on the last evening by Mr. W. Chaffers was not still on the table:—several Fellows having come on purpose to see it. Mr. Chaffers said, that it had been removed on account of its value and frailty; but that at the next meeting it should be restored,—and that he would accompany it by some bronzes found at the same time and in the same vicinity (Nismes), and by an explanatory paper.—Mr. Norris sent a curious Roman coin of a type not known, and singularly blundered in the inscription. It had perhaps for this reason been withdrawn from a circulation,—which may account for its rarity.—Mr. Everett, late Minister from the United States, presented to the library a copy of his speeches and essays, in 2 vols. 8vo.; and thanks were voted to him as an honorary member.—The readings of the evening were a paper 'On Heraldry' by Mr. Bailey, consisting principally of notes on Mr. Newton's recent work; and a letter from Mr. Wright, introducing a curious document,—the rules and orders of the Free-school of Saffron Walden, established in the time of Henry VIII. Mr. Bailey's communication was read at considerable length, though it might have been judiciously shortened; and Mr. Wright's rules and orders of the school—which, we apprehend, would have been interesting—were entirely omitted. One of them, as we understood, related to the questions which the master was always to put to the pupils on admission:—such as, whether the plague prevailed in the quarter from which they came? &c.

HORTICULTURAL.—E. Brande, Esq. in the chair.—H. R. Sandbach, J. Smith, F. Barchard, and — Davis, Esqs., were elected Fellows.—Messrs. Veitch sent a novelty in the shape of *Vanda carulea*, which proves to be one of the most handsome of Orchids, vieing in beauty even with the Phalaenopsis itself. Like the latter, it appears to be very profuse in the production of blossoms; for although the plant exhibited was small, and had but one flower-spike in perfection, many more were making their appearance. Although the spike in question was more than a foot in length, bending gracefully downwards, and had upwards of a dozen large sky-blue flowers arranged thinly upon it, it was remarked that it was not near so large as some of the dried spikes of this *Vanda* which have been received from India. Beautiful, therefore, as the plant in its present state is, it may be expected to be yet more so when it shall have had time to acquire greater size and strength. A Large Silver Medal was awarded it.—Messrs. Henderson had a white Ionopsis from Jamaica, resembling *Ionopsis pallida*.—Mr. Blake produced a nice collection of Orchids, containing *Dendrobium sanguinolentum*, *Zygopetalum crinitum*, *Angraecum bilobum*, *Sophranitis grandiflora*, and two charmingly flowered plants of *Epidendrum Skinneri*. A Knightian Medal was awarded.—From Mr. Glendinning came a large and well cultivated specimen of *Hoya imperialis*, which was stated to have been in flower all the summer.—Beautiful examples of Muscat of Alexandria (quite ripe), and black Hamburg Grapes were shown by F. G. Nash, Esq., to whom a Banksian Medal was awarded.—The Hon. J. Norton, also furnished Muscat of Alexandria Grapes; but they did not appear to be quite ripe.—Mr. Mitchell had a small box of Black Hamburg, fair-sized bunches, and well coloured, the produce of a second crop from the same vines this year. The vines, which were started early in November, ripened off the first crop between the 14th of March and 17th of April, after which they were rested till the 22nd of May, when they were pruned and put in action for the second crop, which is ripe now; and Mr. Mitchell stated that he would take a crop from the vines again next June. Two crops

were obtained in one season from the same vines three years ago; but Mr. Mitchell is of opinion that double crops should be ripened by the same vines only once in every four years. Examples of a seedling Grape, which did not appear to be different from West's St. Peter's, was exhibited by Mr. Seymour.—Two brace of Cucumbers were shown by J. Jarrett, Esq.—From the garden of the Society came the cinnamon-brown and yellow *Cymbidium giganteum*, *Maxillaria bracteosa*, *Lycaste plana*, and *Brassavola venosa*, together with the Holly-leaved *Hovea*, the useful winter-blooming *Selago distans*, the Brazilian *Barbœnia purpurea*, four varieties of *Epacris*, and three of Cape Heath, *Manettia bicolor*, *Justicia speciosa*, the scarlet *Sericographis thibetbreghtiana*, and the following Pears:—Forelle, or Trout Pear, Napoleon, and Vicar of Winkfield—all varieties remarkable for their excellence, to which the first adds great beauty of colour.

ZOOLOGICAL.—Prof. Owen in the chair.—Mr. Westwood read a paper 'On the Dipterous Insects of Africa known under the names of the Tsetse and Zimb.'—After noticing the different modes of attack of insects on horses and oxen, together with the effects thereby produced, a new species from the neighbourhood of the New Lake was described, under the name of *Glossina moritans*, which had been observed by Capt. F. Vardow to attack horses, occasionally causing their death. Mr. Westwood referred to the description of the Zimb given by Bruce; and considered that that writer had united in one account the attacks of the Tsetse and those of the species of *Cestrus*, which infest the camel, rhinoceros, &c. Descriptions were added of two additional species of *Glossina*, from Western Africa, and of a new and remarkable allied genus from Sierra Leone.—Mr. Gould exhibited and described a new form in birds obtained from the interior of Africa, by Masfield Parkyns, Esq., *Balaniceps rex* is a stock with a perfectly anomalous beak of immense power, somewhat resembling that of *Cancroma*, while in stature it nearly equals the Marabon and Adjutant.—The secretary read a note by Capt. Hardy on a curious native superstition relating to *Buceros gingivianus*.—Prof. E. Forbes read a paper 'On the Marine Mollusca,' collected by Capt. Kellett, P.N. and Lieut. Wood, R.N., during the surveying voyage of H.M.S.S. Herald and Pandora. The collection consists of 317 species of Marine Gasteropoda, 1 Cephalopod, and 58 Marine Bivalves. They were procured chiefly on the coast of Southern California, from San Diego to Magdalena, from the shores of Mazatlan, and from the Sandwich Islands. Some very remarkable shells were found. The genera of which species are most numerous in the collection are, *Murex*, *Purpura*, *Trochus*, *Terebra*, *Strombus*, *Conus*, *Columbella*, *Littorina*, *Oliva*, *Cyprea*, *Natica*, *Patella*, and *Chiton*; *Venus* and *Arca*. Among the more local genera are *Monoceros*, *Pseudolima*, *Cyrtulus*, *Saxidomus*, and *Crassatella*. The new Gasteropods described were, three species of *Purpura*, one representing remarkably the *P. Capillus* of the Atlantic, one *Fusus* (*P. Kelletti*), a very singular shell, four *Nassa*, one *Natica*, and three *Trochi*. A new *Pseudolima* is a very fine species, and throws fresh light on that obscure genus.—Mr. Bartlett exhibited a series of specimens of the genus *Apteryx*, including the original specimen figured by Shaw, which was lent by the Earl of Derby. The result of Mr. Bartlett's investigations goes to prove that the specimen in the possession of Lord Derby was unique until the arrival of Mr. Mantell's specimen from Dusky Bay. The bird which has hitherto been considered to be *Apteryx Australis* is in reality distinct, and consequently without a name. Mr. Bartlett therefore proposed to give it the name of *Apteryx Mantelli*.—Several new Entomostoma were described by Dr. Baird:—and Mr. A. Adams communicated Monographs on *Scutella* and *Trichotropis*.

INSTITUTION OF CIVIL ENGINEERS.—W. Cubitt, Esq., President in the chair.—The discussion on Mr. Struve's paper, on 'The Ventilation of Collieries, theoretically and practically considered,' was continued throughout the evening.

MEETINGS FOR THE ENSUING WEEK.

MON.	Chemical, 8.
—	Statistical, 8.—On Precious Metals, by J. T. Dawson, Esq.
—	Royal Academy, 8.—Mr. Green 'On Anatomy.'
TUES.	Linnean, 8.
—	Pathological, 7.
—	Civil Engineers, 8.—Annual General Meeting.
WED.	Society of Arts, 8.—Fifth Ordinary Meeting.—Railway Extension and Influence, by W. B. Adams, G.E.
—	Geological, half-past 8.—On the Epsilite Rocks of the Venetian Alps, by Prof. A. T. Cattullo.—On the Mineral Springs of Vichy, by Sir R. L. Murchison.—Report on a New Combustible Substance discovered in Russia.
THURS.	Royal, half-past 8.
—	Naturalistic, 7.
—	Antiquaries, 8.
SAT.	Medical, 8.

PRODUCTS FROM PEAT.

We have received the following from Mr. Owen, a Director of the Peat Company, in answer to the remarks which we made (*ante*, p. 1255) on the results of his experiment as announced in the *Times*.

Highgate Grove.

Mr attention has been directed to an article in your paper on the subject of peat; and as I believe you have written with the just object of guarding the public from being misled by wrong statements, I have no doubt you will be open to receive those facts which may convince you that the Peat Company does not deserve the remarks you have made against it. You say the estimate is fallacious in many particulars. I will say most truly, if you can confirm this, I shall consider myself under the greatest obligation to you for so doing. The experiment at Dartmoor has, I assure you, very little in common with ours. In the first place, they required nearly two tons of peat to distil one. Then, exterior heat was so great that the retorts lasted only a few weeks. Again, owing to the intense heat the rivets of the retorts became loose, and much of the valuable products was lost. What is more important, they never even tried to obtain some of our most valuable products. I will now, as briefly as possible, give you the simple account of our workings. For about two years I have had a small plant at work in Ireland. The retort will burn about two tons in twenty-four hours. After much careful labour, in April last Mr. Reese found he could obtain all the products he desired, and also in quantity. At my request he continued working, and found every day confirmed his report. I then, after much trouble, obtained the services of Dr. Hodges, of Belfast, to go and examine what Mr. Reese had done. He did so, and was fully satisfied. He then worked it himself for about twelve days, without allowing any one to interfere. Nothing could be more satisfactory than the results,—which agreed within 1 per cent. of those made by Mr. Reese. I then requested to have the tarry products of twenty tons brought to London, and had them worked on the premises of Mr. Coffey, where numbers saw the process; and it was from this that we founded our conclusions. Nothing has been taken for granted. Numbers have investigated the whole,—and, I may say, all have been more than satisfied. If I had not felt the importance of the subject I assuredly should not have persevered as I have. I must not profess more interest in my fellow-countrymen in Ireland than is my duty; but with the full belief that sooner or later the bogs of that country will prove one of its greatest blessings, I am sure you will not condemn this effort to act out my honest convictions.

I am, &c.

N. D. OWEN.

We have printed all of Mr. Owen's letter which contains any part of his statements or argument. In reply, we can only state the results of the scientific investigations given in the "Bog Reports," and by Capt. Portlock and Sir Robert Kane. From these authorities we learn that turf, as dug from the bog, contains three-quarters of a pound of dry peat and a quarter of a pound of water. This at once reduces the 36,500 tons of Messrs. Coffey's statement to 27,394 tons. The inorganic matter found with peat varies with the depth from the surface from 3 per cent. to 20 per cent.; we will strike the average at 10 per cent.,—which will leave only about 24,000 tons of available material. Of this one-half is carbon; but an exceedingly small portion of which is converted in Mr. Owen's process, if we understand it correctly;—leaving only about 28,000,000 pounds available, instead of 81,760,000. Messrs. Coffey fix the cost

of raising the turf at 2s. a ton. Sir Robert Kane says, "The cost at which turf may be consumed in the immediate neighbourhood of the bogs I consider to be, from pretty numerous inquiries, not above 3s. 6d. per ton"—a material difference to start with. We are told that the above quantity of peat produces 410,800 pounds of ammonia and 285,600 pounds of acetic acid (we have separated the sulphuric acid and the lime, which are added). Now, the same Government officer informs us,— "The liquor obtained in distilling turf contains no free ammonia. On the contrary, it is acid from acetic acid, but even of this it yields so little that it cannot become, as occurs in the case of wood, an object of manufacture."

With these great discrepancies in the statements, and having been informed that when Lord Clarendon referred an application for land to a scientific department under the Crown, the application was hastily withdrawn, as it appeared to prevent the appearance of an official report,—it does appear necessary to examine most cautiously those loose statements as those of Messrs. Coffey & Sons; in which not one word appears about the costs of buildings, retorts, condensers, &c. or any of the appliances necessary to carry out a most involved process of chemical manufacture.

We have received another letter from a correspondent connected with the original patent, granted in 1845, for separating the products of peat. Certain experimental results obtained by Mr. Robert Oxhand for the Dartmoor Company are given—the cost of working and materials, and the value of the products stated. The failure of the Dartmoor Company is referred to want of capital and errors on first starting a great experiment. We believe a large capital was sunk; and we know, that from the first experiment by Mr. Thomas Drew to the last day's trial on the Moor the affair was a succession of errors. These are repeated by our correspondent,—who is wrong in the prices which he has attached, in nearly every article on his list.

We do not deny the possibility of obtaining all the products stated; but we contend that the public have no evidence that these can be procured at less than ten times the cost stated in both instances,—which we believe would be a very near approximation to the truth.

It should not be forgotten that coal and wood will yield all the hydro-carbon and ammoniacal products said to be obtained from peat,—and that, too, in infinitely larger quantities.

SCIENTIFIC GOSSIP.—Mr. Bakewell's copying electric telegraph has been exciting much attention; but we have avoided any particular notice of the instrument,—feeling satisfied that it was in principle a copy of similar electric telegraphs already existing. Mr. Alexander Bain now comes forward and states, in confirmation of this view,—that "the copying telegraph is, in fact, only a variety of my electro-chemical telegraph, which is at present transmitting intelligence over upwards of 3,000 miles in the United States."—We have read Mr. Bain's specification of a patent obtained in 1843, and we perceive no essential difference between the copying electric telegraph and the instrument so patented by that gentleman.

M. Baup has communicated through M. Regnault to the *Académie des Sciences* of Paris the result of his experiments which prove the identity of the three acids, *Aconitic*, *Equisetic*, and *Citronic*. *Malic* acid, though isomeric with the other three, is not identical with them. In studying the combinations of the aconites, M. Baup has discovered the singular combination of three atoms of an organic acid with one atom of base: the tri-aconitates of potash—and of ammonia.

FINE ARTS

Sir Roger de Coverley. By "The Spectator." The Notes and Illustrations by W. Henry Wills. The Engravings by Thompson, from designs by Fred. Tayler. Longman & Co.

Of all countries England may be said to bear away the palm in getting up books illustrative of her

familiar literature,—whether rendered, by the engraver, on the more stubborn metals or in docile wood. In the present instance, one of the most popular of our tales, separated from its accustomed settings in the pages of 'The Spectator,' has been made the occasion for displaying the powers of an art which has among us an application—as we shall presently see—of an especial character.

The advertisement which precedes the very elegant volume before us sets out with Dr. Johnson's definition of the aim of 'The Spectator':—that it was intended "to teach the minutest decencies and inferior duties,—to regulate the practice of daily conversation,—to correct those depravities which are rather ridiculous than criminal, and remove those grievances which, if they produce no lasting calamities, impress hourly vexation." The share in the portrait of Sir Roger de Coverley taken by the respective contributors to the publication in question is sufficiently understood to determine nearly the exact parts which were due to Steele or Addison from those which we owe to Bulgell or Tickell.—"The sum," says Mr. Wills, "in hard figures stands thus:—Sir Roger de Coverley's adventures, opinions and conversations occur in thirty of the Spectator's papers. Of these, Addison wrote twenty, Bulgell two, and Steele eight; if it be certain that he was the author of the obnoxious portion of No. 410,—which has also been attributed to Tickell.—But over this divided labour, all evidence proves that Addison exercised a rigid and harmonizing editorial vigilance. In the words of an accurate critic, 'Addison took the rude outlines into his own hands, retouched them, coloured them; and is, in truth, the creator of Sir Roger de Coverley and the Will Honeycomb with whom we are all familiar.'"

The idea which has presided over this separation of a well-known figure from its familiar setting is well expressed by Mr. Wills:—who has at the same time described the character of Sir Roger de Coverley with a hearty and intelligent relish.

"None of the characters were elaborated with so much care,—to none was imparted such thorough completeness, as that of Sir Roger de Coverley; between which, to a saying of Horace Walpole) and Sir John Falstaff—though a wide interval—nothing like it exists in literature for truthfulness and finish. Sir Roger's eccentricities do not, as some have written, disturb the consistency of the character: on the contrary, they strengthen its individuality. If they be discords, instead of jarring, they enrich the harmony. They are precisely the humours of an honest, sensitive bachelor, whose early history had been dashed with the romance of his having been jilted. Sir Roger does nothing and says nothing which might not have been said and done, in his day, by any warm-hearted rustic gentleman who had been irredeemably warmed in love. Indeed, turning thus from Nature to the consummate Art which copied her, it can scarcely be denied that the character owes its immortality to the quaint traits of extravagance which have been stigmatized as blunders: without impairing the efficacy of Sir Roger as a special admonitory example to the country esquire of the reign of Queen Anne, his oddities were destined to rivet the interest and excite the affectionate smile of all readers in all time. The essays which separate the Coverley papers from one another, however exquisite in themselves, break the spell which binds the reader while lingering over the benevolence or humour of the Worcestershire baronet. Even when arranged more conveniently in a sequence, as in this book, it is not pleasing to remember that so captivating an identity was originated and wrought out by 'several hands.' Every fresh lineament of the good Sir Roger so strengthens the sense of unity, that we rather love to be deluded with the notion that the whole was the work of one mind. With art, it is true, that it conceals art, we prefer the ignorance which is our bliss, to the knowledge that reveals the companionable, contrivances, or agonies of authorcraft. Though curiosity is gratified, sentiment is hurt, when we are told that the outlines of Sir Roger de Coverley were imagined and partly traced by Sir Richard Steele; that the colouring and more prominent lineaments were elaborated by Joseph Addison; that some of the back-ground was put in by Bulgell; and that the portrait was defaced by either Steele or Thomas Tickell with a deformity which Addison repudiated and which is not here reproduced."

The volume has been illustrated in such a manner as to add a life and grace of its own to the well-esteemed figure of Sir Roger. Of the many publications of the zygographic art that have come under our notice, there have been few which so lay claim to so large a share of commendation as the present—and no one which more perfectly exemplifies the present condition of that art and its practice in England. In thus qualifying its more immediate practice,—the change which the art has undergone must not be lost sight of. It is unnecessary here to go into the *reata quæstio* in

to whether it be of Italian or German origin,—whether the St. Christopher of the Certosa of Buxheim, or the playing-cards of Venice, or the book of characters of the Cuno be the most ancient;—certain it is that in Germany the art was most extensively practised,—and it is to that country that we must look for the most numerous examples of a process in which, though the Venetians at a somewhat later period exercised it on more elevated themes, they can scarcely be said to have surpassed the Germans. The aggregate, however, of the labours in this kind established a style which united largeness of manner with extraordinary freedom of manipulation.—Ugo da Carpi is as distinguished an example of practice among the Italians as Wohlgemuth, or Hans Burgmayer, or any of the numerous school among the Germans who have perpetuated to us in this way the thoughts of Albert Dürer. By way of exhibiting their powers on works of larger scale, they sought for a material better suited to the purpose. The wood of the pear-tree furnished larger surfaces than are obtained by our own artists; whose employment of box—a section of which is so small as to necessitate the junction of several pieces by mechanical aid in order to obtain even a moderately-sized surface—may afford some reason for the modern difference of practice. The instruments with which this operation was effected had anciently more the character of knives than the ordinary engraving-tool used at the present day. The condition of the art thus changed, what it may be said to have lost of the general vigour with which it was originally exercised our modern English engraver endeavours to compensate for by exquisiteness of finish and delicacy of detail. The vignettes of Bewick led the way to this excellence. The ‘Death of Dentatus,’ engraved by Harvey after the well-known picture by the unfortunate Haydon, was an attempt on a large scale;—wherein, however, increased scale was not, as in the examples of the sixteenth century, made the incentive to greatness in the style. Many successive efforts have been made by a class of most able artists in refining, on miniature proportions, the capabilities of this art—but it has been reserved for Mr. Thompson to distance all his predecessors.

Mr. Thompson’s supremacy has been exhibited on many former occasions,—as in the volumes of Northcote’s Fables,—in Mulready’s ‘Vicar of Wakefield,’—in Maclise’s illustrations of the Melodies of Moore; entitling him to a speciality which is the result of his knowledge in the rendering of form, his feeling for effect, his general soundness of taste, and his beauty of execution. But no better example of his powers exists than is afforded by the manner in which he has here executed the designs of Mr. Taylor.—The latter gentleman—so well known for his talent as a painter in water-colours—has, in his twelve designs for the story of Sir Roger de Coverley, displayed considerable fancy; and, what is important, while preserving unity in the several characters of the principal personages he has not been betrayed into mannerism.—It would be difficult to particularize merits where all the subjects have them in such fair average.

NEW PUBLICATIONS.

Six Compositions from the Life of Christ. Drawn by F. R. Pickersgill. Engraved by Dalziel.

This publication is one of a series appearing under the auspices of the National Society, with the view of familiarizing Scripture history by means of Art-illustration at a small pecuniary cost. For this purpose wood-engraving has been selected as least expensive in execution, while the number of impressions that can be taken is very great.—Mr. Pickersgill’s designs are marked by that chaste and simple feeling which first made him known,—and of which his picture of ‘Early Christian Worship’ was a good exponent. Since that period mythologic fable has indeed tempted him, at some sacrifice of former chastened severity, to indulge in chromatic display. We are glad here to renew our acquaintance with his former style. Mr. Dalziel has been successful with the engraving tool.

Portrait of the late Sir Robert Peel, Bart. Painted by Sir Thomas Lawrence. Engraved by Samuel Cousins.

THE mezzotint print of which we spoke last week [p. 1286] is now before us in a published form,—thanks to Mr. Dominic Colnaghi; and more than confirms all that we then said of its merits on less deliberate inspection. Mr. Cousins has well justified the confidence expressed in him, by anticipation; by the lamented statesman who is here the subject of his labour and skill. As a specimen of mezzotint engraving, this print may challenge comparison with any example of any time or country.

Group of celebrated English Chemists. From Daguerreotypes by Mayall. Lithographed by Shapper.

To the scientific world, to whom this print is more immediately addressed, it cannot but be acceptable:—presenting in a group the celebrated chemists of Great Britain. The different heads have been combined so as to give to Mr. Faraday the central post.—Mr. Graham reads from a book some matter of interest to which Mr. Braude listens with head turned aside; while Mr. Grove looks thoughtfully out of the picture,—and Mr. Miller, seated opposite to Mr. Graham, inclines his ear towards him.—It would be unjust in a grouping of distinct daguerreotype portraits to expect the charms of generalization or of picture-making. There is no danger of the print misleading by any error of taste. The design of Mr. Mayall being at once apparent,—that of bringing together on one surface, and offering for comparison the physiognomies of the most renowned chemists of our island,—any want of perspective diminution in the more distant heads and any deficiency of light and shade will be understood. The print may be received as an ingenious adaptation of the powers of an art in which Mr. Mayall has achieved many successes.

FOREIGN CORRESPONDENCE.

Rome.

THIS is with us the dead season of Art—at least as to the fulfilment of orders. All is expectancy. The full staff of sculptors and painters have returned to their posts,—and studios are opening on all sides to the visiting and lionizing public. This public is numerous compared to that of bygone seasons; but there is a general—and, I fear, well-founded—complaint that it is neither a *distingué* nor a money-spending public. Happy they who, like the unaccountably fortunate Gibson, return from the approving smiles of distant royalty and its executive laden with foreign commissions!

Macdonald has received an order from Lord Willoughby d’Eresby for a Venus:—which has already advanced far in the clay, and promises well. It is too early to criticize his as yet imperfect expression of the beauties of the goddess.—The lover of sculpture misses sadly the plastic hand of poor Wyatt. His studio is still here, tenanted by his exquisite nymphs—his grave and noble Penelope—his touching and simple shepherd boys. Every object seems to sorrow for the genius snatched away in its most palmy days. Wyatt has not been done justice to. In the line to which he had devoted himself, he was supreme:—none could excel him in portraying with charming grace and exquisite delicacy the form and features of female beauty. He had a most refined taste. His nymphs, entirely nude or but slightly draped, illustrate this admirably. Not idealized to abstraction, they present the attitudes and features of woman raised to the beauty, dignity and modesty of more than Nature. The grave, pensive and dignified beauty of the ‘Penelope,’ majestically draped, attests the feeling with which the sculptor has studied high Greek Art. All his works are carefully studied and admirably composed; presenting always evidences of that soundness of judgment and refinement of taste which were thoroughly appreciated only in Rome, and were frequently appealed to by his brethren in Art.—No artist of any age could surpass Wyatt in that exquisite finish which the master hand can give to marble. During the process, the work with him never lost in force. In this respect he far excelled Canova; more than

equalling his finish, while he escaped the feebleness to which that great restorer of Art was prone. Wyatt had occasion to introduce animals in three or four of his groups, whether alive or still. These are carefully studied and adequately rendered:—showing that he possessed greater versatility of talent than has been usually conceded to him. Amongst his sketches found after his death, are several which, if completed as he would have completed them, would have added largely to his fame. At the moment of his death, he had just finished his Venus in sketch,—which was to have been his work for the summer. It is greatly to be regretted that he was not permitted to put this on record as a finished work. It is a beautiful composition; and is supposed to represent that triumphant moment in ‘The Judgement of Paris’ when Cupid aids the Goddess of Love in removing the last remnant of drapery, and displays to the enraptured judge the *tout ensemble* that determines his fatal verdict.—Wyatt’s studio is, as I have said, still open; where several repetitions of former works were in progress at the moment of his death.—Arrangements are being made for ‘repliche’ of others. It is to be hoped that these will be carefully noted; so that in future times there may be no danger of a commercial spirit damaging Genius in its claims to Fame. H. W.

FINE-ART GOSSIP.—The spirit of emulation has at all times been a useful agent in the cause of the Fine Arts. In the present time of commercial enterprise especially a rivalry has sprung up, which takes much the same forms between the artist and the artisan. The success of the panorama of ‘The Overland Route’ has stimulated to other projects of the same kind:—the last of these being, a sort of sequel to that series of views exhibiting the route that leads to India. Here, we are in the great Peninsula itself:—the new panorama commencing with the city of Calcutta as observed from the summit of the Ochterlony Monument. This view comprehends in its range the principal edifices,—with the River Hooghly and other important features of the capital. The Jungle is then crossed to the Head-quarters of Indian idolatry:—Orissa, renowned as the locality of the Black Pagoda,—a marvellous monument of human patience rather than of human taste. With this edifice we had already made acquaintance through the instrumentality of Mr. Fergusson. It is exhibited under such varied effects as form the resources of the scene-painter’s art. Onwards the spectator is led to the far-famed Temple of Juggernaut:—the procession of whose cars does not certainly in its pictorial representation offer any explanation of the mad devotion of the worshippers whose frenzy of immolation is so familiar to the English reader. This picture is deficient in that powerful and skilful rendering of the human form, the theabence of which impairs the interest and reality of such scenes. In all such renderings scale is essential to be observed. The incidents of native Indian life, whether in the jungle or in the city, are here given on dimensions too minute and in a style too little to make their significance ready of recognition. In the second part, the Ganges with its trade and all its thriving incidents engages the attention.—From Benares, the spectator proceeds on to the Fortress of the Thugs: remarkable only as the point of centralization for those finatics whose most sacred rite is murder. Then, Allahabad is passed:—and the spectator finds himself resting with pilgrims under a specimen of the Banyan tree.—But it is for the concluding scenes—exhibiting the architectural beauties of Agra, the splendid palace and magnificent mausoleum of the Shah’s wife (the Taj Mahal, as it is called)—that the painter, Mr. Dibdin, would seem to have reserved himself. Here he has profusely put forth the strength of stage appliance, and has succeeded in giving the depths of space by such means as art-perspective—whether by line or by tint—can lend. The richnesses of chromatic agency were suggested by the fantastic combinations of the many-coloured marbles with which the architectural forms are incrustured.

The distribution of the premiums offered by the Royal Academy to its students, took place

on Tuesday evening last.—This being the intermediate year, when the chief prizes are not given,—it is not the custom to make more than certain general remarks to the students. This has been the practice from the earliest days of the existence of the institution:—for it was only biennially that those lectures were given by Reynolds which have become the canons of pictorial criticism. But though the custom has been as above stated,—yet, this being the first public occasion on which the new President, Sir Charles Eastlake, has met the students, he, after a few remarks preliminary to the delivery of the medals, proceeded to make some general observations to them on the nature and objects of their studies.—In a manner which is described to us as having been graceful and earnest, he spoke of the days when he was himself of the student class,—and sat on the same benches (in Somerset House) from which they were now listening to his exhortations and words of encouragement as President of the institution.—The moral found warm and enthusiastic acceptance amongst his hearers.

Mr. E. W. Cooke, the well-known landscape painter, not inaptly called our English Vandervelde—has just returned with a rich harvest of careful studies, the result of a three months' visit to Venice. There are few places in Italy better known even to home-keeping youths than Venice:—so that a return from the Rialto and its vicinity with even a gondola load of sketches would in general raise little expectation among the lovers of Art. But Mr. Cooke has carried a Vandervelde and a Ruysdael eye to a country new to both; and we shall look curiously to the proof, in May next, of what he has been able to accomplish while viewing the country of Canaletti with an English feeling accustomed to the sun-lit landscapes of Cuyp, the woods of Hobbema, and the waters of Vandervelde.

The *Brussels Herald* says:—"The principal statues by Emile Bouré, the young artist of so much promise who died a short time ago, have been placed in the Musée. M. Bouré, senior, has presented to the gallery of sculpture some of the best works of his son. We observe among the number the *Prométhée*, the *Faune*, and the *Amour*:—which lose none of their attractions by being placed near the splendid sculptures by Kessels, in the next apartment."

The same paper announces that the well-known Dutch painter Moritz, died lately at the Hague, aged 77 years.

The *Daily News* has a bit or two of Roman gossip which we will borrow from its columns.—"The Minister of Public Works, Signor Jacolini, is dangerously ill:—it would be a loss if he were to die at the present moment, as he is the most satisfactory member of the Papal Cabinet. Some Roman speculators have addressed a petition to him for permission to commence excavations in the ancient *Thermæ Taurinæ*, near *Civita Vecchia*, which would no doubt furnish a rich harvest of antiquarian treasures. At about five miles from these *Thermæ*, near the sea-shore, an interesting mosaic pavement was lately discovered by some French officers, which is supposed to have formed a part of that celebrated Palace of Trajan whose situation is mentioned by Pliny the younger, in his letters, wherein he describes its splendours, and says, 'Imminet littori.'—It is to be lamented that the authority of Signor Jacolini, as Minister of the Fine Arts, as well as of Commerce and Public Works, does not extend to the interior of the churches,—since there is a piece of vandalism just now going on in the venerable church of St. John Lateran, which loudly calls out for some artistical interference. The canons of the basilica have taken it into their heads that the antique gothic tabernacle supported by four granite columns, which forms the high altar, and contains, amongst other remarkable relics, the heads of St. Peter and St. Paul, was in great want of cleansing and renewing; and have in consequence set a quantity of sculptor's journeymen to work with their profane chisels, in whitening, modernizing, and improving the quaint old lions of the capitals, the rosettes, crosses, and other ornaments of the ninth and tenth centuries, and reducing the whole rather more to the *gusto moderno*. Their opera-

tions remind me strongly of a cobbler who has been lucky enough to win a prize in the lottery here, and whom I recently saw surrounded with a quantity of hideous saints on canvas, the result of his first pecuniary investments, occupied in restoring them himself, evidently to his own vast satisfaction, although his flaring colours might be distinguished at a great distance from the sombre tints of the originals.—Prince Doria has presented two fine bells to the Church of St. Agnes, in the Piazza Navona, to replace those removed by the republican authorities. They are beautifully ornamented with bassi-rilievi, and bear inscriptions analogous to the times. They were blessed by Cardinal Ferretti on the 24th, and hoisted on the 25th current."

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY.—EXETER HALL.—CONDUCTOR, MR. COSTA.—ON MONDAY, 2ND DECEMBER, MENDELSSOHN'S *ELLJAH*: Vocalists—Misses Birch, E. Birch, Dolby, M. Williams, Mr. Lockey, and Mr. H. Phillips, with Orchestra (including 16 double basses) of 700 performers. Tickets, 2s.; Reserved seats in Area or Gallery, 6s.; Central Area, numbered seats, 10s. 6d.; at the Society's sole Office, No. 6, Exeter Hall, or of Mr. Bowley, 53, Charing Cross.—The Subscription is one-half, or three guineas per annum. Subscribers now entering will be entitled to two Tickets for the above Performance.

GRAND NATIONAL CONCERTS.—On Monday evening, a selection from Mr. Howard Glover's opera 'Hero and Leander' was performed:—certain of our daily contemporaries have assured us with the most entire success. On Tuesday evening,—owing to the indisposition of Mr. Sims Reeves—the programme of the concert, which had promised a second performance of Mr. Glover's music, was changed. On Wednesday—Mr. Sims Reeves having recovered—there was given, not 'Hero and Leander,' but Rossini's 'Stabat':—a work which, taking into account the grand national English chorus of some sixteen voices singing like six, could hardly be expected to satisfy those who have almost heard it too often in its fullest perfection, as is the case with the Londoners. It is announced that the days of this entertainment "appropinquating an end" (as *Hudibras* hath it):—the "first series" being advertised to close next week. For this we are glad on principle; having rarely seen a speculation steer its course so adroitly between artistic taste and popularity, and so very nicely avoiding to conciliate either. When we think of the money sacrificed over mistakes so pompously announced and so poorly carried through as these and other concert entertainments have been,—and consider how, had only a part of it been wisely distributed and administered, we might long ere this have been in the possession of an English opera) flourishing, and likely to thrive, patience and hope are apt to fail. The three good things that these *Grand National Concerts* have done, have been, the giving opportunities of performance to Herren Molique and Halle, by which the former excellent instrumentalist, in particular, has certainly advanced in the esteem of his townsmen,—the engagement of the Berlin Choir,—and the attempt at a *Serenata*, foiled by the short-sighted policy of those who, being asked for a piece which required no stage adjuncts, furnished one which fell flat for want thereof.

HAYMARKET.—Advantage was taken by the audience on Monday night of the performance of *King John* by Mr. Macready, to make a demonstration against papal aggression:—Mr. Rogers as *Cardinal Pandolph*, being the victim of the evening. Mr. Macready's performance of his part is well known. Mr. Davenport played *Faulconbridge* with ability, and Mrs. Warner's *Constance* evinced both power and passion.

On Tuesday, Mrs. Warner sustained the part of *Lady Elinor* in the comedy of 'Every One has his Fault.' The curious character of *Harmony* was very naturally acted by Mr. Lambert; and Mr. Cooper as *Ireia* presented a not unfavourable specimen of the old school of stage gentleman. To Mr. Davenport's *Sir Robert Bramble* high commendation is due.

On Wednesday, the fourth act of the second part of 'Henry the Fourth' was produced, for the purpose of Mr. Macready's performance of the one

scene in which the character is fully brought out; and which we believe he has repeated only once or twice in London,—though always acknowledged to be one of his greatest exhibitions. The entertainments of the evening were miscellaneous:—Mr. Macready appearing also as Mr. Oakley in 'The Jealous Wife.'

SADLER'S WELLS.—Mr. Phelps and Miss Glyn appeared in *Leontes* and *Hermione* in 'The Winter's Tale' on Monday.—On the previous Thursday, Miss Glyn performed *Mrs. Haller* for the first time. It was a very quiet performance,—but, nevertheless irresistibly pathetic. The scenes in which she describes her daily employments to *Steinfurt*, and confesses her guilt to the *Countess*, were remarkable for originality and power. The interview with her husband was painfully affecting. The fault of such dramas as 'The Stranger' lies in the unmitigated pathos of the interest,—in the sentiment of grief and misfortune unrelieved by poetry. In the power of actualizing a situation Miss Glyn always excels;—and in the present instance she was responded to by the sobs of her audience. Her *Mrs. Haller* is likely to become as popular as her *Julia* in 'The Hunchback.'

OLYMPIC.—On Tuesday, Mr. Brooke and Miss Faucit appeared as *Master Walter* and *Julia* in 'The Hunchback.' Both acted admirably. Mrs. Stirling as Helen threw comic life into the piece.

SURREY.—Mr. Creswick and Miss Cooper attempted on Monday the parts of *Coriolanus* and *Volumnia*. Mr. Mead was *Aufidius*,—and in the last scene proved very effective. The tragedy was well mounted,—and throughout respectably represented. At the conclusion of the third act, Mr. Creswick was called before the curtain:—an honour well merited by the intelligence with which he had supported a difficult assumption.

MARYLEBONE.—Mrs. Nishett enacted *Portia* in 'The Merchant of Venice' on Wednesday. Mr. J. Johnstone was *Shylock*.

MUSICAL AND DRAMATIC GOSSIP.—It might have been thought that the question of musical copyright was intricate enough—sufficiently clogged with difficulties, exceptions, and everything that complicates a simple business transaction; but here is a new point raised by the proprietors of *Novello's Part-Song Book*, which we will allow them to describe in the words of their own advertisement on the first page of the November number of that publication.

It has come to the knowledge of the Proprietors of *Novello's Part-Song Book*, that their copyrights have been multiplied by musical societies and others who have made manuscript and, sometimes, printed copies for the use of their singers, instead of using the copyright editions. Legal steps have been taken to defend their rights against such transgressors as have yet been discovered, and the proceedings will be published when they have reached a more advanced stage; but, in the mean time, the present caution is given to deter others from committing similar piracy.

The Proprietors, therefore, give this public notice to such as may be ignorant of the law, that by such multiplication of copies, trespassers render themselves liable to the penalties provided by the Act of the 5th and 6th Vic, chap. 45 (generally known as the Copyright Act).

In the second section of the Act, "Copyright" is defined to mean "the sole and exclusive liberty of printing or otherwise multiplying copies of any subject to which the word is applied in that Act;" and on a trial for Literary Piracy, Lord Ellenborough said—"The test by which we must decide whether or not a party has infringed on the copyright of another is, not by inquiring what was the intention of the trespassing party, but whether the work of the party complaining has been so copied that the copy may by any possibility supersede the original work."

The clause specifying not only "musical Societies" but "others who have made manuscript copies," assumes a stringency of prevention which will place every *Miss Warble's* written music-book at the mercy of an informer. Can this be the law?—We cannot but think that the body of musical publishers—or failing them, some barrister in lack of a special subject—would do well to see if some settlement of the question at once less loose and less rigorous than the present one could not be arranged. Nothing can be worse than matters as they now stand.

In another paragraph let us cordially do justice

to the improvements apparent in some of the late numbers of the work in question.—*Novello's Part-Song Book*.—No. 8 is entirely occupied by a very graceful, delicate and ingenious "Fairies' song" by Sir Henry R. Bishop. This is written for a quartet of female voices, and conducted with as much skill as elegance. Since we have accidentally wandered into the Reviewer's domain, let us speak of a kindred publication to the *Part-Song Book*, the *Musical Times*, for the purpose of recommending the series of articles by Mr. E. Holmes now in course of publication there to all who love musical essays from the pen of a true lover of his art, a scholar and a gentleman. We are not always agreed with Mr. Holmes on points of taste or of opinion; but we like his style and his sincerity too much not to wish to put pleasure and profit in the way of others.

We may notice here *Miss Dolby's Third Soirée* as having taken place. This merited the praise given to her former Chamber Concerts, as having been happily various in the music selected. In particular, a song by Mr. Frank Mori must be mentioned,—to some words by Southey.—We are told that Mr. Lindsey Sloper intends recommencing his *Pianoforte Soirées* this winter.—Among the first of the foreign artists whom the approach of the season has driven back to England—their holidays on the Continent being over—is Mdlle. Graumann.

Mr. Wallbridge Lunn has forwarded to us his 'Sequentialism,' a fourth edition of his 'Plan for a New System of Musical Notation,'—in which again he writes of his plan as one having "no fear for the final result." Does he seriously conceive that the world's entire collection of music, in score and in parts, will ever be re-issued in "Musicotypy"?—and, failing this, can he recommend loading the memory with two alphabets and two methods of printing for one language? Till these matters can be in some degree settled as possible or impossible—advisable or the reverse—it is useless to begin analyzing and animadverting on the discovery. We respect conviction and enthusiasm too honestly not to regret to see that wasted on crotchets which if turned to better purpose might produce results lasting and valuable.

It is possible that we may be able at no very distant period personally to offer some account of M. Auber's new opera, 'L'Enfant Prodigue,' which was produced yesterday week at the *Grand Opéra* of Paris. Meanwhile, on the authority of the *Gazette Musicale*, it must suffice us to record its complete success. M. Scribe, like the very wise man that he is, has seen good to treat the legend very simply,—with little intricacy or complication,—of course here touching it, and there rounding it a little, to fit it for stage purposes. The Prodigal, whose substance is wasted among the riotous livers at Memphis, is degraded in the drama, not to the husks of the swine, but to the mean estate of a camel-driver. He is endowed with a gentle playmate of his youth, the thoughts of whom embitter his remorse, and whose forgiveness gives a grace to the home festival on his return. M. Auber's music is greatly commended by the same authority,—as being larger in style than most of M. Auber's music, when the passion requires it,—in other parts as buoyant, glittering, and piquant, as his wont is. The several parts were sustained by Madame Laborde, Mdlle. Dameron, MM. Roger, Obin, and Massol:—the last-named artist being most cordially received on his return to the *Grand Opéra*, and being especially commended as having made "a hit" in his part.—The *mise en scène* is lauded as being super-superb.

Madame Stoltz and Madame Clara Novello are the winter stars at the Italian Opera House at Lisbon. It really seems as if a tolerable Italian *prima donna* for an Italian musical theatre might become an object of quest for a *Diogenes*.—Madame Barbieri-Nini, we perceive, is to cross the Alps next year; but we have heard from no prejudiced witnesses that her superb voice has already begun to yield to the Verdi torture, and in like cases the chances of second spring are very few. The duration of the thoroughly taught vocalists of the elder school must recur as a strange and melancholy fact to the exhausted and screamed-out victims of what people choose to call declamation.

MISCELLANEA

New Method of Engraving Plates for Printing Ferns, Sea Weeds, &c.—At a recent meeting of the Sheffield Literary and Philosophical Society, Dr. Branson read a paper describing this process.—His mode of operation is to place a frond of fern, algae, or similar flat vegetable form, on a thick piece of glass, or polished marble; then taking and softening a piece of gutta percha, of proper size, and placing on the leaf and pressing it carefully down, it will receive a sharp and accurate impression from the plant. The gutta percha retained level, and allowed to harden by cooling, is then handed to a brass caster, who reproduces it in metal from his moulding vase. This, it will be obvious, is the most delicate and difficult part of the process, and one which, a few years ago, would not, we suspect, have been executed in Sheffield. As it is, Dr. Branson has had many brass plates thus produced from sand-casting, which only required a little surface-dressing to yield, at once, under the copper-plate printing press, most beautiful as well as faithful impressions of the original leaves: indeed, many of the exhibited specimens of ferns, printed in green colour, and slightly embossed, as they must needs be by the printing, were such perfect fac-similes of the natural pattern, that they might easily be taken for it. Besides these matters, the doctor exhibited a large variety of patterns of embossed leather, which had been produced by a somewhat analogous operation. As, however, this latter invention is not so much for copying designs as for creating them, and, at the same time, saving all the expense of die-cutting, the following is the course pursued:—The operator takes a piece of common hard white soap of the required size and surface, and upon that executes any design, whether of the depth and boldness of ordinary embossing or in the delicate lines of an etching; in either case the work is executed with the greatest ease. From this soap-model or engraving an impression is taken in gutta percha; from that a secondary one, which on being cast in brass, as before, may be used for printing or embossing in the ordinary way. The reader stated that his main difficulty was in getting the last gutta percha coat to separate from the mould of the same substance into which it was pressed. He had found, however, that by powdering both the surfaces with common bronze dust, before taking the impression, they did not adhere.—*Sheffield Times*.

The Jones's and Smiths.—The labours of the Register Office afford some highly curious facts as to the relative number of persons of different names living in England and Wales. From time immemorial it has been thought that Smith was the commonest of names. The Smiths are soldiers, and sailors, and parsons, and tailors, and bakers, and authors, and, indeed, everything. But the exact figures of the Registrar upset the long cherished fallacy that they form the most numerous of our clans. The Jones's outnumber them and stand at the head of the list; Smith coming second. This question of the frequency of particular names must interest so many persons that we give the following list of the fifty most common appellations, in the order in which they are found to rank in the books of the Registrar, together with the number of each name, who were born, married, or died, in the year June 30th, 1837, to July 1st, 1838. Jones, 13,429; Smith, 12,637; Williams, 8,743; Taylor, 6,440; Davies, 5,589; Brown, 5,585; Thomas, 5,278; Evans, 4,930; Roberts, 4,199; Johnson, 3,743; Robinson, 3,555; Wilson, 3,399; Wright, 3,299; Hall, 2,227; Hughes, 3,180; Wood, 3,177; Walker, 3,148; Lewis, 3,134; Green, 3,112; Edwards, 3,097; White, 3,087; Jackson, 3,040; Turner, 2,908; Thompson, 2,874; Hill, 2,856; Harris, 2,771; Cooper, 2,693; Clark, 2,633; Davis, 2,661; Harrison, 2,502; Baker, 2,365; Ward, 2,318; Morris, 2,299; Morgan, 2,296; Martin, 2,272; James, 2,209; King, 2,156; Clarke, 2,145; Cook, 2,135; Allen, 2,116; Price, 2,090; Phillips, 1,997; Parker, 1,989; Moore, 1,985; Watson, 1,908; Carter, 1,882; Richardson, 1,817; Lee, 1,815; Griffiths, 1,801; Shaw, 1,754.—*'Household Words.'*

TO CORRESPONDENTS.—D. R. J.—B. B.—G. D.—A Subscriber.—A Retiring Member of the Archaeological Association.—D. R. S.—received.

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